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
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ROOTS

KINGDOM COME'S LENNY WOLF

by Hans Gleber

Each month, *Hit Parader* sojourns back in time with a noted rock and roll celebrity to learn about his formative years. This issue's time traveler is Kingdom Come's controversial Lenny Wolf.

Kingdom Come's main man, Lenny Wolf, is one of those characters who seems to have exploded full-blown onto the rock scene. To most rock fans the name "Lenny Wolf" meant little or nothing before the song *Get It On* put K.C. squarely on the rock and roll map earlier this year. So what if the band sounded hauntingly like Led Zeppelin? Who cares that Wolf sounds more like Robert Plant than Plant himself? Well, evidently over a million Stateside metalheads cared — the number of fans who have already bought the band's debut LP. But who is this Lenny Wolf? Recently we asked him that very question.

"The best way to describe me is to say that I'm a little bit arrogant, a little bit shy, and very much in love with rock and roll," Wolf said. "I don't play rock and roll, I really do live it. When I was getting this album together I put everything else aside — my family, my hobbies, everything. I became totally absorbed in Kingdom Come. That's the kind of drive I have."

Born in the early '60s (he wouldn't be specific about his age) in Hamburg, Germany, Lenny recalled his early years being a rather rebellious time when he fought against his parents and school authorities on a daily basis. He moved from school to school until, at the age of 14, he discovered the Beatles and began playing the guitar. His love of music seemed to be a settling force on Wolf, and while he never excelled as a scholar, he recalled that once he found his true love he was at least able to deal with the regimentation of the German school system.

"School in Germany is very disciplined," he said. "And, unless I'm motivated, I am not a very disciplined person. I want to do what I want to do — not what other people tell me to do. That's why school and I never mixed that well. But once I discovered rock and roll — thanks to the Beatles — I became a new man. I started learning every song they ever wrote, and I became addicted to the radio. I'd listen to everything — black dance music, Led Zeppelin, the Beatles, anything they'd play. I stored those inspirations away and hoped I could call on them one day."

Lenny's early interest in music yielded few positive dividends, for throughout his teens he went from band to band looking for a way to earn a living. It wasn't easy, and at times he had to revert to panhandling on the streets of Hamburg. Finally, however, at the age of 20, he landed a job as singer/guitarist with a band called

Funhouse, which, ironically, rehearsed three times a week in a deserted bunker left over from World War II. One of Lenny's band partners in Funhouse knew some people highly placed at European record labels, and before long one of the band's tapes ended up on the desk of American-based manager Marty Wolff. Marty was immediately taken by Lenny's voice and quickly flew over to Germany to catch Funhouse in action. The manager was more turned on by Lenny's voice than the band's sound and asked Lenny if he was willing to leave Funhouse for a shot at fame and fortune in America.

Originally Marty had told Lenny to expect only a three-week stay in America, that his first visit over was to be more of a "get acquainted" visit than anything else. It would be two years, however, before Lenny's feet touched German soil again. Within days of hitting Los Angeles, Wolff had teamed Lenny up with songwriter Bruce Gowdy, and the pair formed the band Stone Fury, which recorded two generally forgettable albums in the mid-'80s. Most of the reviews written about Stone Fury's recording efforts centered around Lenny's vocal timbre, and his occasional similarity to a certain Mr. Robert Plant.

"Those Stone Fury albums were influenced by

Led Zeppelin, but not as much as the Kingdom Come album is," Lenny said, stating the obvious. "Actually, looking back I'm happy that Stone Fury didn't happen. It inspired me to work harder and create better music. My ego needed a bit of a slap at that time, and Stone Fury's failure certainly served that purpose."

Following Stone Fury's demise in 1986 — when they were unceremoniously dumped by their record label — Lenny returned to Germany to begin work on the material that eventually ended up being the Kingdom Come LP. When he had compiled over 40 songs that he felt were strong enough to record, he once again contacted manager Marty Wolff, and the pair set the K.C. wheels in motion.

"This band is finally playing the music that's always been in my head," Lenny said. "It shows my influences, but adds a new twist to them. We're all incredibly excited by the success we've had throughout the world — but especially in America. We've played the Monsters Of Rock tour, which was a great experience because it made millions of people aware of what a great band this is. Yes, it's been a bit of a struggle to get here, but now I'm planning on staying for a long, long time." □

Ross Halfin/Photofeatures Int.



Lenny Wolf: "I'm a little bit arrogant, a little bit shy."

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KING'S X The New Breed

Houston Rockers Unleash Debut Disc, *Out Of The Silent Planet*.

by Rob Andrews

To put it simply, King's X are a very different kind of rock and roll band. In a business filled with clone-copy poseurs and unimaginative regurgitators of metal tradition, this Houston-based trio stands alone. Their space-aged stylings bring together influences as diverse as psychedelia and Metallica and combine those into a seamless package that is as entertaining as it is unique. Bassist/vocalist Doug Pinnick, guitarist Ty Tabor and drummer Jerry Gaskill are quick to explain that they didn't enter the rock biz to gain the normal perks of drugs and women. Rather their motivation was to create music that will leave a mark long after King's X leaves this plane of existence. Believe it or not, on their debut LP, *Out Of The Silent Planet*, they come damn close to succeeding.

"The only bands in rock history that ever meant a thing are the ones that achieved some sort of lasting appeal," Pinnick said. "If you think about all the bands that have had their brief moment of fame only to end up as some sort of trivia question you realize what the truly great bands achieved. They were innovators who changed the way people perceived not only music, but the world around them. I think those bands did it by listening to their own driving force and not trying to conform to what was expected of them. That's what King's X stands for — changing music in as many interesting

ways as possible."

While *Out Of The Silent Planet* represents the band's first recording effort, the roots of King's X stretch back over seven years to when the exact same lineup first joined together in a band called The Edge. At first, the band specialized in high ideals and inspired music, but when the trio discovered there was little or no commercial market for rock with "substance," they decided to shift gears and go after fame and fortune the easiest way they could.

"Yeah, we're not proud to admit it, but after we had some troubles in the beginning we jumped on every musical bandwagon that came along," Tabor explained. "We played pop music for a few years, and made a bit of a name on the Texas club circuit, but we were actually going nowhere. We finally realized that and decided to go back to the ideals we had when we first got together to play music.

"We didn't care if anyone who heard us said that our music was totally unacceptable from a commercial point of view at that point," Pinnick added. "We realized that we weren't trying to please some corporate decision-maker sitting in an office in New York or Los Angeles — we were trying to please ourselves. Those record guys wouldn't know a piece of genius if it came out and bit them on the ass."

The transition from The Edge to King's X occurred the minute the band members decided to regain their initial musical imperatives. They knew it would be a tough struggle to gain any


sort of success playing their bastardized version of space-age metal. But just when discouragement was beginning to set in during the summer of 1986, King's X came in touch with a guy named Sam Taylor, a former ZZ Top associate who decided to take the band under his wing and manage them. With Taylor's guidance, the band redefined their sound once again, stripping it down to its skeletal basics and leaving a lean, mean style that was different from anything else around.

"We lost all the sloppy habits we had picked up in the clubs and really got our shit together," Pinnick said. "After a few weeks, we went into the studio to cut a demo tape, and while all the majors rejected it, Johnny Z of Megaforce Records jumped on it. He saw us perform in a showcase in New York and signed us on the spot. He just said to us, 'How much do you guys want?' It was incredible to find someone in this business who really believed in us."

The reasons for that belief are apparent throughout *Out Of The Silent Planet*. From the strident, infectious tones of *In The New Age* to the unadulterated power of *King*, this is one band that unquestionably has something to say and a very special way of saying it. "We want to be viewed as innovators," Pinnick stressed. "We want to leave our mark. We don't really care if everyone who hears us doesn't love us — that's not important. We just want to be able to reach the few who understand. We know they're out there." □



King's X (left to right): Jerry Gaskill, Doug Pinnick, Ty Tabor.



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Out to LUNCH

BLACK 'N BLUE

by Jodi Summers

Each month *Hit Parader* takes rock's biggest stars out to lunch to see if food really does make the man. This month's lunch munchers are those guys in heat, Black 'N Blue.

Black 'N Blue's Jaime St. James stares at the menu and ponders the burgers; he's used to them from his life as an aspiring rock god. A waiter with thick glasses and a coonskin cap comes up to take our order. "I want a burger with onions and fries," he asserts. Then he turns his attention the other way. "Pete (Holmes), our drummer, always orders chicken fried steak."

"I order it too," maintains fretboy Jef "Woop" Warner, not offended.

"We don't have chicken fried steak tonight, boys," chuckles the waiter.

"It's okay, Pete's not here either," snaps Jaime jovially.

"Make it a burger with everything," Woop decides instantaneously.

"But he said Pete's not here," banters the waiter, he winks and walks away.

Sleazy restaurants after the show. The life of the five metal junkies known as Black 'N Blue: Jaime, Woop, Pete, guitarist Tommy Thayer and bassist Patrick Young. No backstage catering here, not until their fourth disc, *In Heat*, marches up the charts.

"In most towns you can't find a place to eat after nine o'clock, so it's Denny's; and at Denny's Pete goes for chicken fried steaks," informs Jaime, for those of you that were curious. "Pete's also king of hot shit in the morning... spicy Mexican breakfast things. But other than that he's a nice guy."

"We can only go out to eat after a gig when we don't have hoards of women wanting to claw our bodies," smiles Woop. His eyes glisten mischievously. "Girls are always *In Heat*."

"Like that title, do you?" Jaime elbows Woop. It's obvious the two are good buddies. "In case you haven't guessed, Woop came up with that name. Since it was the first decent thing he's thought of, the rest of us said okay to it.

"It's the perfect name for a Black 'N Blue album considering there are so many girls constantly calling us and always following us around."

"They're the ones who always seem kind of bothered," Woop adds, in a manner which leaves you guessing as to whether he and Jaime are serious or joking.

Food arrives. "Where's Pete?" the waiter asks as he places plastic baskets covered with wax paper and burgers around the table.

"Do you want to see a magic trick?" Jaime asks. "I'm going to make this french fry

disappear." He puts it into his mouth.

"Very funny," mouths Woop. "Now let's see you make it reappear."

"I haven't had enough to drink," counters Jaime, as burger juice oozes from the corner of his mouth.

Looking to make pleasant mealtime conversation we chatter about *In Heat*, Black 'N Blue's tour and their most recent producer, Kiss' Gene Simmons. The question arises, "How much is Gene Simmons worth?"

"I know exactly how much money he has, but I can't tell," declares Jaime.

50 million?

"It's close," Jaime infers.

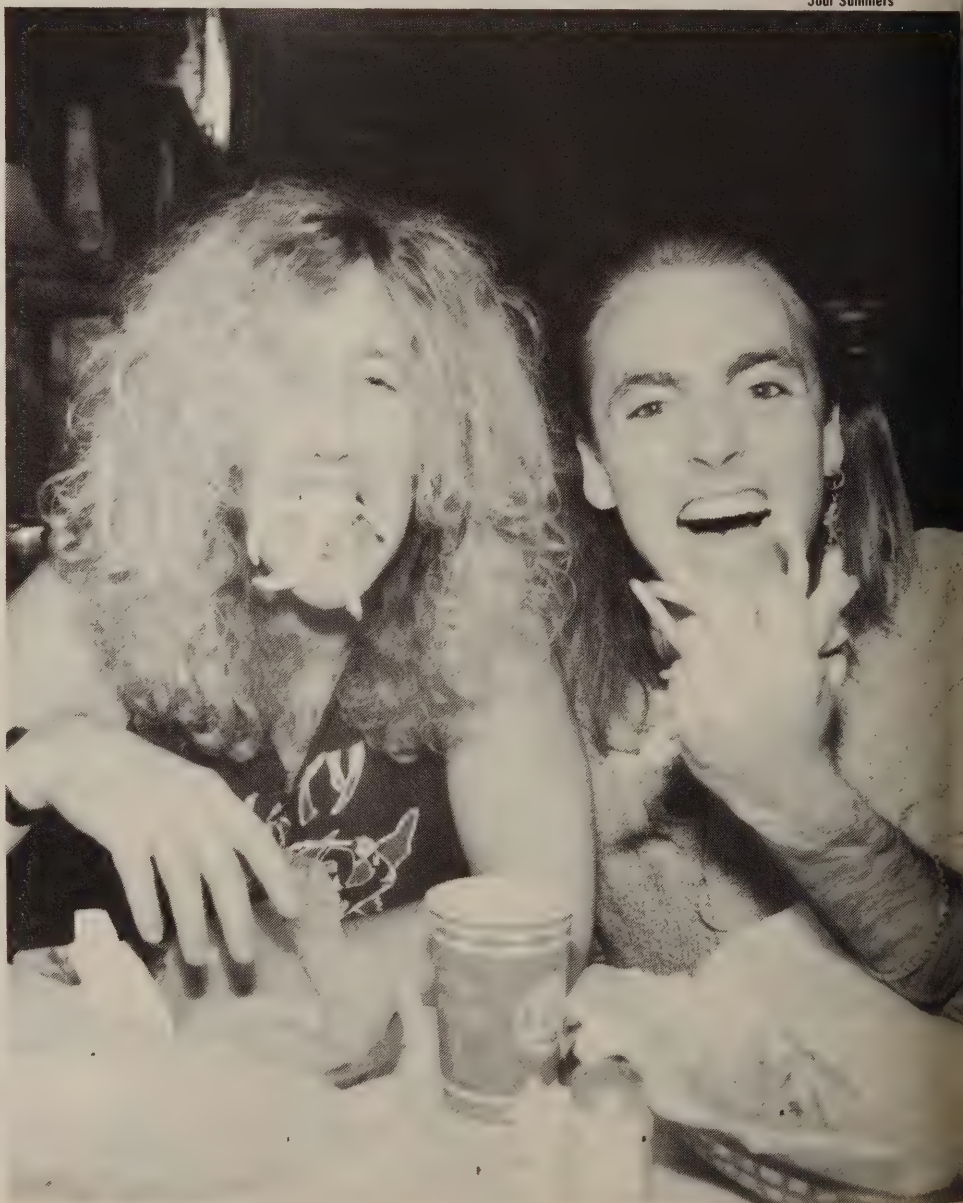
"We really shouldn't talk about it," defends Woop, protectively. He smiles, "Remember, whatever Gene's worth, Jaime and I are close behind."

"At least we'll be in the running with *In Heat*," renders Jaime. "This album will let people know not only how great we are, but how great he is as a producer. It should do something for us, make us God or make us a total failure," admits Jaime candidly.

"We may become ghosts," worries Woop.

At that suggestion Jaime pales... and his french fry mystically reappears. □

Jodi Summers



Jaime St. James and Jef "Woop" Warner: "Make mine a burger with everything."



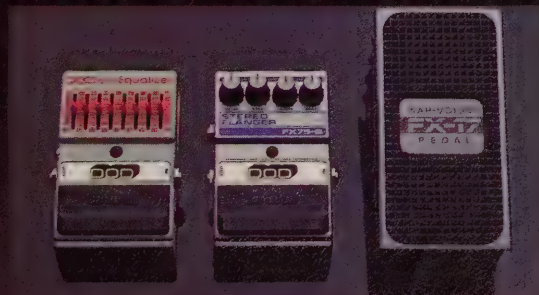
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Rob Halford: "This album is a classic Priest LP — a real return to our roots."

Ram It Down Solidifies British Bashers' Stellar Reputation.

by Andy Secher

Judas Priest are the ultimate heavy metal band. While some fans may have their own personal favorite act, few true metal aficionados can deny that this British Beast has helped define the style and sound of the hard rock realm like no other band before them. Today, some thirteen years after Priest first emerged from the slums of Birmingham, vocalist Rob Halford, guitarists K.K. Downing and Glenn Tipton, bassist Ian Hill and drummer Dave Holland remain as vital a metal force as ever. Their latest LP, **Ram It Down**, reaffirms their status as the ultimate metal machine — a band capable of churning out burning riffs and over-the-top vocal performances with an aplomb no one else can match. Recently we hooked up with the ever-charismatic Halford to discuss what keeps Priest rolling along.

Hit Parader: Rob, **Ram It Down** appears to be a "return-to-basics" album for Priest. Why did you decide to revert to such a classic metal sound?

Rob Halford: When Glenn, K.K. and I first got together to plan out the album we asked ourselves, "Where do our hearts lie at the moment?" We wanted to see what direction we wanted to take Priest this time. Over the years we've grown and progressed in so many ways, and each album presents a unique challenge for us. What we all decided was that we wanted to create a classic Priest heavy metal album, a return to our roots, so to speak. But it's also a very contemporary metal record in that we've used the newest technology to achieve that classic Priest sound.

HP: In some ways it seems that this album is a retraction of all the styles you brought forth on **Turbo** two years ago.

RH: Not really. In fact three of the songs on the album, *Ram It Down*, *Love You To Death* and *Monsters Of Rock* are hold-overs from the **Turbo** recording sessions. They simply wouldn't have fit into the style we were presenting on that album. **Ram It Down** certainly is not taking away from anything we tried on **Turbo**; we're still very proud of that album. We just decided to be a little more traditional this time.

HP: We've heard in the past that Priest has sometimes had to struggle to complete an album in the studio. How difficult was **Ram It Down** to record?

RH: Actually, it's probably the easiest album we've ever done in terms of recording. I attribute that to the fact that we had all the material written long before we went into the studio, and we knew exactly what we wanted to do with each song. **Turbo**, on the other hand, was a very hard album for us to do because we often found ourselves on unfamiliar terrain. This time we stayed very much in the classic Priest vein at all times.

"We'll look like a cross between Rambo and something out of the Fredrick's of Hollywood catalog."

HP: We hope you're not the superstitious kind. After all, this is your thirteenth LP released during your thirteen years as a band.

RH: We're very aware of that, but I don't think any of us are particularly superstitious. Anyway, we believe that if any luck will fall our way this time around it'll be good luck — at least we hope so.

HP: How did you happen to record the cover version of *Johnny B. Goode*? Was that done before you contributed it to the recent movie of the same name?

RH: Actually, we found out about the movie before we recorded the tune. Our manager, Bill Curbishly, has some very strong connections with the movie industry both in England and America, and when he heard that the movie company was putting out *Johnny B. Goode* he was interested in having us record the title track. Priest has a noble tradition of metallizing cover tunes, so we looked upon this tune as a great challenge. And we feel we've done a superlative job. In fact, we'd like to do some more soundtrack work in the future. It's fun to record a song that isn't necessarily going to be on a Priest LP.

HP: There were rumors a few months back that you had recorded a whole series of cover tunes. What happened to those?

RH: That all started when some very well-known English songwriters — a team known as Stock, Aitkin and Waterman — asked us to work with them in Paris on some tunes they had written for us. What happened was that we ended up recording three songs, two that they had written for us and a cover of the old Marvin Gaye hit, *You Are Everything*. We really put the pedal to the

metal on that one. At the moment we're not sure exactly what will happen to those songs, but I'm sure they'll pop up sooner or later.

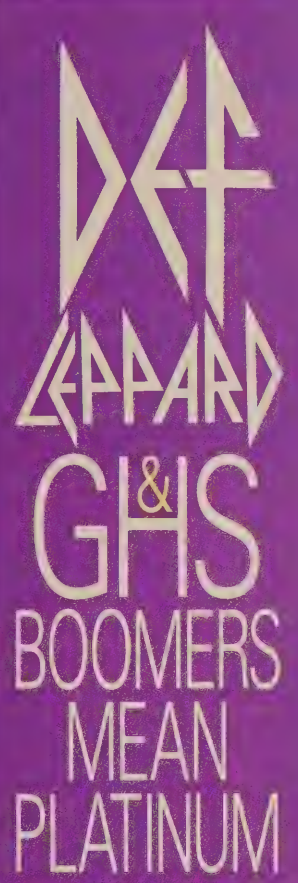
HP: Let's talk about your U.S. tour, which is just beginning. Why don't you let us in on some of the surprises Priest has in store this time?

RH: There certainly are some special surprises this time. The whole stage set is based in a factory where molten metal is turned into steel. When you first see the stage you see a pile of scrap metal being hoisted and put into a huge vat of molten ore. Out of that comes a steel ingot, and guess who pops out of that? Well, none other than yours truly. It really is one of the

most outrageous stage sets that has ever been on tour — I guarantee that.

HP: How will the band look this time? Are you getting away from your traditional leather?

RH: Not really. This time the look will be "metal mercenary." We'll look like a cross between Rambo and something out of the Fredrick's of Hollywood catalog. Our look will tie in with what will be going on during the show. We'll have lasers, and the Hellion will be making a special appearance. We also have a new contraption that will just blow everyone's mind. I know I've said it before, but it's never been more true — if you miss this Priest tour you'll be missing the best show of your life. □






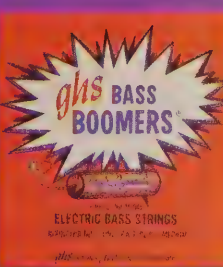

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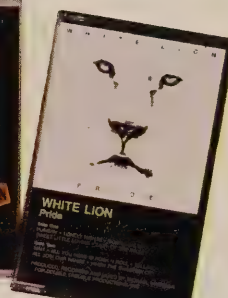
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CAUGHT in the act

METALLICA

by Pete Harper

Heads shake, amps crank and a wave of sound reminiscent of thunder cuts through the afternoon air like the proverbial knife through butter. On stage, guitarist/vocalist James Hetfield, bassist Jason Newsted, drummer Lars Ulrich and guitarist Kirk Hammett are doing what they do best — churning out the high-voltage brand of heavy metal that has brought their band, Metallica, from virtual obscurity to the top of the rock pile in only three years. As they've proven over and over again during their stint on the Monsters Of Rock national tour, while there may be countless bands that can play with more subtlety and skill than Metallica, no group in the universe can match their sheer, unadulterated power.

"We've learned that our kind of music sounds great rattling around in those giant ballparks," Ulrich said with a characteristic smile. "This has really been an eye-opening experience for us. We can still remember playing in clubs a few years ago where a thousand people was a standing-room-only audience. Now we've had the chance to play in front of 75,000 people every time we step on stage. It's really incredible."

To say the least, the Metallica men have made the most of the opportunity afforded them by the Monsters spectacular. Playing a tight, power-packed hour-long set, the band has reached thousands of fans who may have never had the chance to experience Metallica live before. Certainly, in comparison to such stellar Monsters attractions as Van Halen and the Scorpions, Metallica has gained the most by their Monsters involvement — a fact that hasn't been lost on the guys.

"We know that a lot of people who are into more mainstream hard rock probably didn't know that much about us," Lars explained. "Let's face it, a lot of fans can be into Van Halen, the Scorpions or Dokken and not even have one of our albums. We're definitely the heaviest of the bands on the bill, and we were a little concerned by how the fans would react to us before we set out on the road. But every show has been great. The response has been there right from the moment we begin, and it's even

louder by the time we finish — that's the way we like it."

With a set featuring a veritable "greatest hits" collection of Metallica's decidedly non-hits, most Monsters' fans had much to learn about these Bay Area Bashers. But as soon as tracks like *Master Of Puppets* and *Fight Fire With Fire* started to be cranked out, even the most laid-back melodic metal fan found their heads invariably beginning to jerk spasmodically. While their stage was virtually bare except for their walls of amps, and the band's stage attire consisted of little more than ripped jeans and T-shirts, Metallica's acceptance by the Monsters' crowds was, to say the least, overwhelming.

"This tour has really given us a lot of confidence," Ulrich said. "Now we've got our new album out and so we can begin our own headlin-

ing tour. I think if you had asked us a few months back if we felt ready to begin our own arena tour we may have said no. But now I think we feel a little differently. We know that we can get up in front of the biggest crowds in the world and really put on a good show. That's a real good feeling to have.

"Our managers want us to make our tour a real big one," he added. "They're talking about us being on the road in America for six months and playing in about 120 different arenas. That's just incredible for us to think about. I guess in our minds Metallica is still something of a garage band that just likes to get together and jam. We never really thought it would get this big. But after the Monsters Or Rock tour, I think we're just about ready for anything." □

Neil Zlozower, Inc.



Metallica's Hetfield and Hammett: "Our music sounds great rattling around giant ballparks."

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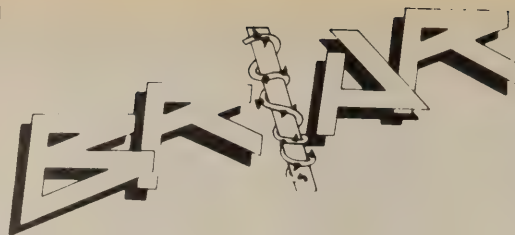
The word is out. It's Cheap Trick's No. 1 single, "The Flame." It's spreading fast from their big, bold gold album, "Lap Of Luxury." Also featuring their newest single, the classic rocker, "Don't Be Cruel" and the hits: "Let Go," "Ghost Town" and "All We Need Is A Dream." Once again—where's there's Trick, there's fire. So light the fuse. On Epic Cassettes, Compact Discs and Records.



Produced by Richie Zito.

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PICK hit



Stellar Video Cast And Hot Cover Tunes Aid Young English Rockers.

by Don Mueller

Throughout the early years of rock and roll, England was the home of the form's greatest bands. After all, didn't the British Invasion become synonymous with rock's first — and some still insist best — era? Well, the time of British dominance of the rock charts has long since been relegated to the past.

Nowhere is that fact more evident than in the world of heavy metal, where, since the so-called New Wave Of British Metal ended in 1978, a marked paucity of quality metal albums has emerged from the land of Zeppelin, Purple, Maiden and Leppard. Don't believe us? Just try and name a new British band that has had a significant impact on metal this decade.

In light of this alarming lack of new British metal talent, the arrival of Briar is both an unexpected and exciting development. With the release of their latest LP, **Crown Of Thorns**, this Birmingham-based quartet — comprised of drummer Dean Cook, vocalist Kevin Griffiths, bassist Dave Fletcher and bassist Daren Underwood — seem ready to once again proudly raise the British metal banner.

"We don't want to play the role as any sort of saviors of British metal," Cook explained. "There are enough bands around who are trying to do just that and dump the load on our shoulders. We're just a heavy rock band. The fact that we're English isn't really that important. If anything, we've been compared to American bands like Bon Jovi more than anything else. But I must admit that I think we're raunchier than Bon Jovi."

While **Crown Of Thorns** represents that band's major American debut, Briar's history actually dates back some five years to when the then-teenaged band members first joined together to jam on

tracks by such influences as Thin Lizzy, UFO and Iron Maiden. While they weren't particularly gifted as musicians, the young rockers kept plying their craft until after years of hanging out in clubs and bars honing their skills, they finally got their big break.

"We're the first to admit that we really couldn't play very well when we first got together," Cook explained. "In fact, we didn't even know that people could read music. We were kind of naive, to say the least, but we did have a lot of energy and a real love for rock and roll. Sometimes that's more important than just having a lot of musical skill. But we kept at it until some people at a small record label saw us and let us do an album. I guess that was back in 1985."

That debut LP, **Too Young**, made little impact on the rock scene on either side of the Atlantic, and some dismissed Briar as yet another British band destined for an early grave. But shortly after the LP's release, the group was "discovered" by noted pop impresario Jonathan King. He took the band into the studio, retooled

their sound and helped them put together the diverse material contained on **Crown Of Thorns**. From the album's first single, a heavy-duty remake of the old Sister Sledge hit *Frankie* to their surprisingly fresh rendition of the Thin Lizzy classic *The Boys Are Back In Town*, Briar has managed to combine their varied influence with their own unique rock stylings.

"We know that the original version of *Frankie* might have been one of the most hated records of all time," Cook laughed. "But working with someone like Jonathan — who's a bit of an eccentric to say the least — makes you throw out all your preconceptions about music. That's why he also had us record a version of *La Bamba*, which is probably the last song in the world you'd expect a hard rock band to record. But that whole attitude about music is what makes Briar special."

Another special quality about Briar is their ability to draw big-name guest stars to their video shoots. Thanks to the band's appeal — as well as to King's heavy industry connections — the video for *Frankie* features special appearances from no less than Ozzy Osbourne, Iron Maiden's Bruce Dickinson and Motorhead's Lemmy. Not bad for a band still struggling for recognition.

"Yeah, that's something isn't it?" Cook beamed. "It was great to have people like that help us out in the video. Yeah, they're all British, but that really wasn't why they did it. I think they just realized that Briar is trying to do something a little different in hard rock, and maybe they appreciate that. We're determined to keep doing things that nobody would expect us to do — that way we figure we'll always be one step ahead of the competition." □

Pete Cronin



Briar (left to right): Kevin Griffiths, Dave Fletcher, Dean Cook and Daren Underwood.

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BON JOVI

Poised And Ready

Jon And The Boys Keep Grinding Out Tracks For New LP.

Ross Marino



by R.J. Merkle

Jon Bon Jovi sits in the recording studio control room listening to a play-back of a track destined for inclusion on his new LP. Jon bears only a passing resemblance to the "rock god" whose face has been plastered on thousands of bedroom walls over the last two years. He's got a three-day stubble on his handsome face, his famous mop of hair hangs limp, and his eyes carry dark rings that are the stark evidence of the tough task he's faced putting together the new album. As the play-back finishes, Jon leans back in the swivel chair he's sitting in and exhales in disappointment. He signals to producer Bruce Fairbairn to play a particular tape snippet again as he attempts to find exactly what he finds unsatisfying about the near-finished track.

"Do you think I'm a little flat right there?" he asks Fairbairn, as the tapes comes to a halt after a few seconds. When the answer is a definite maybe, Jon makes a mental note to rerecord that particular snippet again later in the day. Almost immediately after that problem is solved another is brought forth as Jon, guitarist Richie Sambora, drummer Tico Torres, bassist Alec John Such and keyboardist Dave Bryan wade through the final pain-staking steps in completing their eagerly anticipated follow-up to 1986's precedent-shattering **Slippery When Wet**. It's a job that certainly isn't easy, and by this point in the recording process it isn't even fun. But Jon and the boys are ready to pay any price in their continual

Jon Bon Jovi: "Recording is never easy, but things haven't been too bad this time."

quest to create great music.

"Recording is never easy," Jon said. "But things really haven't been too bad. We knew what to expect going in this time, and we certainly had the material ready. Making a record is a lot of work — but we really enjoy doing it. That's one of the big benefits of the success we've had. We're ready to handle just about anything that's thrown our way. I'm the first to admit how 'green' we were when we first got into this business — we were all very naive. We're not anymore. Being placed in a studio three thousand miles from home, away from your friends and family is tough. But, thankfully, the guys in the band are like a family. We draw together like brothers when we have to, whether that's on the road or in the studio."

The incredible camaraderie enjoyed by the Bon Jovi band members is one of the key ingredients in the group's recent success. While many fans immediately assume that it is Jon himself who is the band leader and unquestioned star of the show, in reality the group is a finely-meshing team with each member having a vitally important role to fill in order for the group's recording efforts to succeed. Sambora, in

particular, plays an important part in this studio process, having written all the material with Jon and serving as the vocalist's foil in studio discussions.

"The way this band works is like a football team," Richie explained. "Jon's the quarterback. He's the one who people pay to see. But as any football fan knows, a quarterback who doesn't have linemen to block for him and receivers to catch his passes isn't gonna last very long. Those other guys might not get as much attention from the fans, but the fans who really are in-the-know realize that they're just as important to the team's success."

"I've seen the spirit of friendship that we have all the time in this group missing in a lot of other bands," Jon picked up. "It always really surprises me to see a group of guys who have to travel together, get on stage together and basically live together for a year at a time that don't get along. They're not having fun. That's amazing to me. They have to make believe they're having a good time on stage — that's incredible. I don't think any of us could be phony enough to pull that off. We'll never be able to run for president because we're all honest to a fault. If we're pissed about something — or each other

— we'll just come right out and say it. That's why we all get along. There's no bullshit going on in this band."

The group's "no bullshit" approach will be put to the test in the months ahead. Already demand for Bon Jovi's new album and live show has reached near-record proportions from Tokyo to Topeka, and it seems that the band may well find themselves as the biggest rock act in history by the time 1989 comes to an end. Though it's hard for the guys to look that far down the road while they're still struggling to put the finishing touches on their album, Jon insists he's looking forward to getting back on tour with a passion bordering on the obsessive.

"I can't wait — I really can't," he exclaimed. "After you've played a tour like we did last time, it's really hard to stop. We were all pretty burned out by the time we got off the road, but every night we'd drag ourselves up onstage, and as soon as the music started, our adrenaline would just start pumping and everything would be great. There's not a feeling in the world that can beat looking out into an audience and making eye contact with a kid and know he's having a great time. That moment

makes all the hard work, the travel, the 22 hours-a-day of boredom all worthwhile.

"Right now all I'm thinking about is that kind of excitement," he added. "It's such a contrast to the stuff that goes on in the studio where it's just the band toiling by themselves over and over again to get the song down right. Sometimes you forget about how hard it is on tour. Last year, when things really started to break, it was insane. Every night, the moment we finished the show it was out the back door and onto the bus. If we didn't do that, we would have been stuck in the crowd for three or four hours. Running out into the winter's cold when you're still dripping sweat is the perfect way to end up really sick — and I had my share of colds. But, hey, that's not much of a price to pay for the kind of fun we had out there last time."

"The kids are what kept us going," Sambora added. "They're the ones we're doing this album for. We can fool ourselves and say we're working this hard to please ourselves and the record label. But we know that's shit. We want to give the kids who supported us something really exciting this time, and we'll work as hard as we have to do it." □

MEAT BOB

SPECIAL TODAY!

Bob "Bobcat" Goldthwait
Live in Concert

Chrysalis

HIT PARADER 23

MAIL

My sister Lisa and I and our parents think it's fucking stupid that the P.M.R.C. and Little Miss Tipper 'Doo-Dah' Gore are supposedly leading such a crusade against heavy metal. In my house, our parents introduced us to heavy metal. They listened to Sabbath, Hendrix, Status Quo, etc... but it's never surprising to see dad getting into Metallica's **Master Of Puppets** or Mom cranking up my sister's Dokken albums! I sure hope this letter blows the P.M.R.C.'s theories to hell. We enjoy heavy metal, but so do our 'P's!

Tonne and Lisa
Wheaton, IL

Warlock, Warlock, I want more Warlock! You know, if you stop plastering the pages of **Hit Parader** with Bon Jovi every damn month, you'd have room for Warlock. Open your eyes to real hard rockin' metal.

D.D.T., Ace, Mag
West, CA



Queensryche: A fan from Hawaii thinks they deserve our support.

Aloha! I love your magazine. It kicks butt. Thanks for all the support and articles on Queensryche. And I would love to see more. I've been reading **Hit Parader** for about 8 years and have loved every issue. Also I would love to thank you for having Hurricane on telephone (Heavy Metal Hot Line). Could you put Hurricane in your magazine, now?

Chris Sheehy
Honolulu, Hawaii

Heavy metal is making a comeback. I mean, kids like that kind of music. Kids love Metallica and their music. I can tell, because I go to the Woodbridge Mall every Saturday, and I see Metallica backpatches on almost every kid.

Joann Bermudo
Elizabeth, NJ

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Armored Saint

IS BACK!!

The background of the entire page is a black and white photograph of the band Armored Saint. They are standing in a dark, rocky, and somewhat desolate landscape. The band members are wearing their signature armor, which includes helmets with horns and intricate designs. They are holding various weapons, including swords and axes. The lighting is dramatic, with strong highlights and deep shadows, creating a heavy, metallic atmosphere.

LIVE
LOUD
RAW

Armored Saint's live shows have been acclaimed as some of the best!!
Now, hear them in their natural habitat — on stage!! Their live EP,
"Saints Will Conquer", also features a previously unreleased studio
song from their original demo!! And, the CD includes 2 xtra trax!!

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METAL BLADE
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I heard that my favorite band Zebra has been dropped from their record label and will disband. This is extremely depressing news to me and other diehard Zebra fans. In addition to blaming their commercial failure on crappy record company promotion, I'm pointing an angry finger towards your magazine! Only groups that are millionaire pretty boys look good for **Hit Parader's** cameras. Some of those bands I enjoy, but how can groups — like Zebra — who dress normally, don't wear makeup and just play kick-ass rock and roll expect to get media attention? It's just not fair to them or their fans. Before closing, I'd like to make a plea to Randy, Felix and Guy of Zebra. I know times

have been rough for you, and you've gone through hell at times in your lengthy career. But don't give up. Your fans believe in you. I don't know what I would do without your incredible music. Push it a little longer. People will wake up and realize the honesty in your music, and that it's just a matter of a little more time.

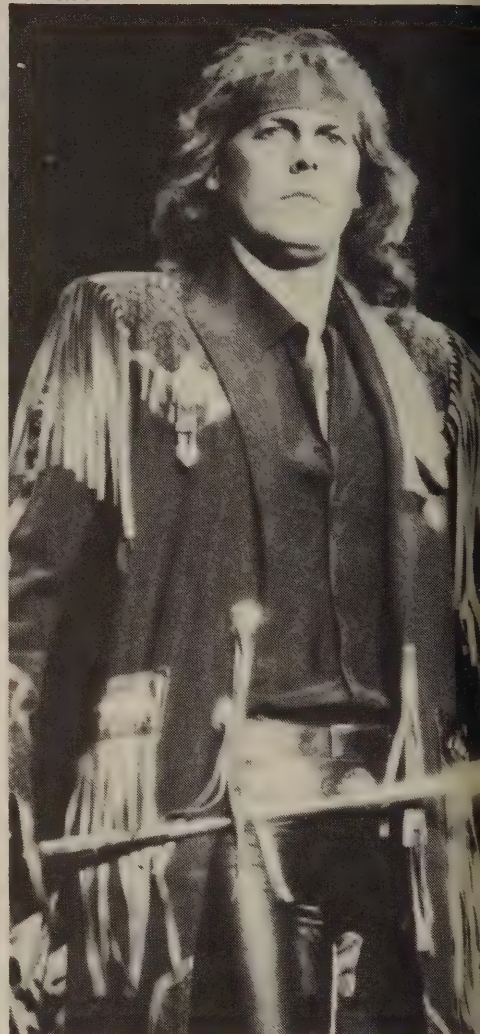
—A fan who 'Can't Live Without' Zebra

Why don't you publish an issue of **Hit Parader** with nothing but Dokken? They're the best! Don Dokken is numero uno lead vocalist in metal today. Unlike others, he sings! You don't need an interpreter to understand what he's singing. And anyone with an I.Q. above Vince

Neil's knows that George Lynch is the greatest guitarist of the past, present and future. And to round it out, Jeff Pilson and Mick Brown make up the best rhythm section in the world. And that's the lesson for today, metalheads!

Dokken Rocker
S. Zanesville, OH

Bob Dalto



Don Dokken: The "numero uno" vocalist in metal?

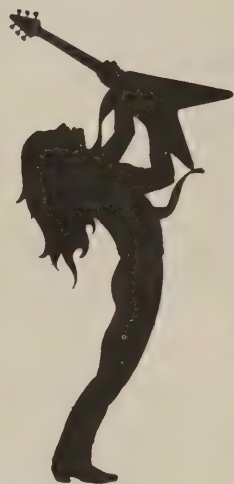
Dave Mustaine, thank you for your song *In My Darkest Hour*. I am 22 and recently went through a real dark time, when a relationship I'd been in for eight years ended. At first, I did want to die. Dave's song helped me to see how wrong it would be to die for one person. To the P.M.R.C., you are dead wrong about heavy metal and have no right to censor material you don't like. Everyone responds to different things. If it wasn't for Megadeth's song, I might not be writing this at all.

Thank you Dave
Somewhere In The USA

Attention glamdorks! Poison, Stryper, Faster Pussycat fans! Attention! James Hetfield and the bad boys from Metallica will conquer the world of heavy metal by the year 1990. So pack up your makeup and run to your mothers or die! Damage, Inc. Granger, IN

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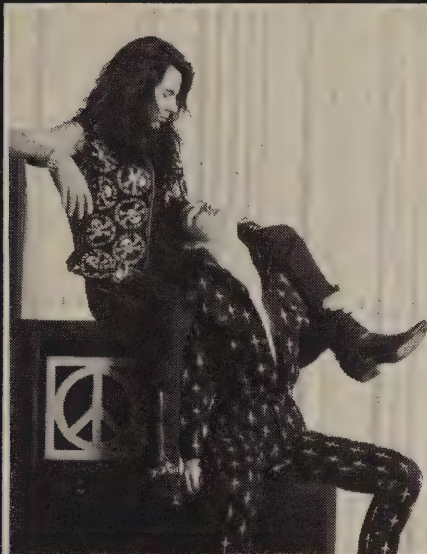
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David Coverdale of Whitesnake is God. I met
him backstage recently, and I'm in love.

Ruth Rocker
New York City

I'm really pissed off that you print nothing on
Ronnie James Dio! Why not? He's the most
talented man, and sure as hell has the most
talented band ever. He kicks anyone in concert,
also. It's hard to find Dio shirts or any Dio things
anywhere. Why? He's put out five ass-kicking
albums, not counting Sabbath, Rainbow and Elf.
He may be short, but he's still the best. And he
still has many fans and he's here to stay!

Love Live Dio!
Waverly, TN

This letter is directed to Slash of Guns N'
Roses. What's going on, man? Slash, sweetie,
what the HELL are you complaining about? So
Poison picked C.C. over you. You don't have to
cry about it. It was either you or C.C.; I really
doubt C.C. would make such a big deal over
this. Now you're in Guns N' Roses. It's a great
band. I don't see why you even started this shit.
Poison is a great group, too! C'mon man, let's
grow up a bit. I'm sure you have better things to
do, huh?

We love Bret Michaels
Lowell, MA

I just recently moved to Texas from
Washington. There weren't many concerts in
Seattle, so I'm in heaven. I was in line for
tickets to David Lee Roth and found out that
Poison was opening. I almost went home 'cause
I was so disgusted. A couple of people were
putting down true rockers like Ozzy and they
were glorifying Poison. Holy Dog Snot! I'm
surprised these people were even allowed to
live. Glam rock isn't even music; it's publicity.

Sharnell Sykes
Garland, TX

I don't have anything against Bon Jovi,
Motley Crue, etc., but they do not have to adorn
the pages of every issue of your magazine.
Sure, Motley Crue cleaned up in the readers'
polls of all the magazines — but enough
already! We don't need a monthly update on
their progress. Leave the poor bastards alone
and give 'em some peace. There are bands out
there that really need the coverage. How 'bout in
next month's issue, we leave the Crue and Bon
Jovi and Poison alone. How about you go
interview Anthrax, L.A. Guns, Iron Maiden,
Fates Warning, Y&T, or Helloween? Those are
all great bands that don't always get the credit
they deserve.

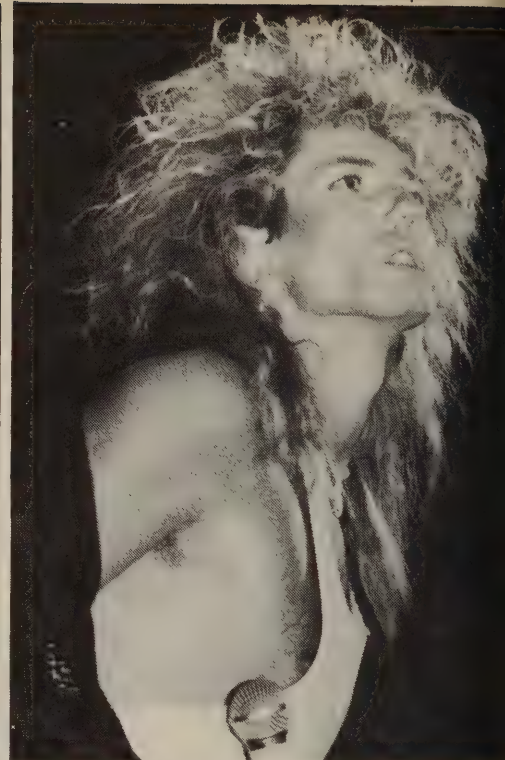
Pat Caton
San Jose, CA

My roommate listens to all metal music. The
question I ask him constantly is why he listens
to such psycho bullshit. I hope Albert Gore gets
elected President. And I hope the P.M.R.C. runs
roughshod over this shit. Maybe it will stop our
younger generations from going down. All your
magazine does is promote sex, drugs, devil
worship... I could go on, but I've wasted enough
paper on you.

Ronald Contreras
Nowhere, USA

P.S. Your mag sucks.

Todd Kaplan



David Coverdale: Is he God?

Every time I finish reading **Hit Parader**
magazine I have to laugh. The bands look
completely ridiculous! They look as if they are
dressed for Halloween. I mean, shit, guys give
us a break. You can still play fantastic music
and not look as if you've just risen from the
dead! Many bands play great music without dog
chains around their necks.

A Laughing Fan
Rivadh, Saudi Arabia

So the boys in Stryper found Jimmy
Swaggart's message of fanaticism so inspiring?
Wonder if they still have so much respect for
that whoremongering hypocrite. They must have
been 'born again' just last night to think that
televangelists are such angels. If they can't
understand why Swaggart would call them
devil-inspired, I suggest Stryper read Matthew
7:15-23 from the Bible. Then maybe they
should ask themselves what message they're
really delivering — the good news of Christ or
the intolerance, ignorance and bigotry of
ultrafundamentalism?

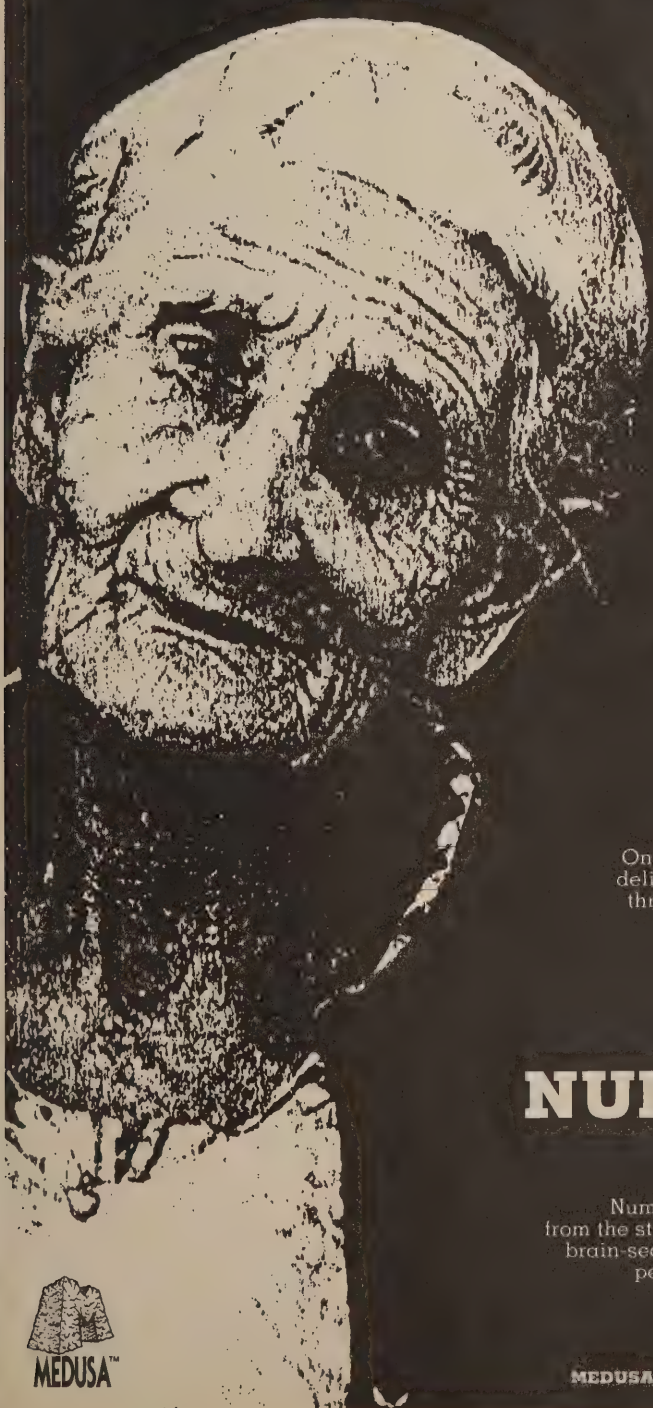
Anyone who would suggest that AIDS is
God's way of eliminating sinners will receive no
further respect from me for either himself or his
message. I'm talking to YOU, Michael Sweet.
Thinking for oneself is not a sin. Lack of
compassion IS. I have one Stryper album and I
want to know where to return it. Or maybe I
should dish out a taste of the extremists' own
medicine and just burn it.

As for Stryper and most of the other so-
called Christian metal bands, why don't they get
true to their real message and just cut their
hair, campaign for Pat Robertson and join the
P.M.R.C.?

Fight The Good Fight
Shari York
Toledo, OH

□

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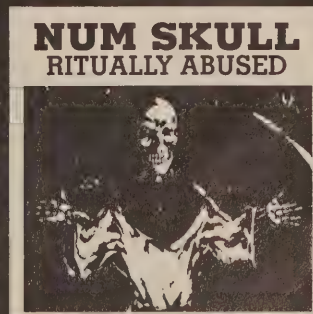
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STRYPER

God's Co-Pilots

Hit Parader Has A Heart And Soul Talk With Guitarist Oz Fox.

by Andy Secher

It's often been said that the sum is greater than the individual parts of any significant operation. Perhaps no better example of that exists in the rock and roll sphere than Stryper. Individually, each of the group's members have received minimal attention for their artistic skills, but together this West Coast foursome has emerged as one of the most respected and successful bands around. Perhaps the fact that Stryper's strong religious beliefs have often surpassed their music is the reason that guitarist Oz Fox, drummer Robert Sweet, guitarist/vocalist Michael Sweet and bassist Tim Gaines haven't received the personal accolades they deserve. But true to the Christian ideals they hold so dear, the group members seem little perturbed about their lack of personal glory. For them, Stryper — and the band's religious message — is really all that matters. We discussed this fact with Oz Fox during a break in the band's current *In God We Trust* national tour.

Hit Parader: Oz, as a musician wouldn't you like to get more personal recognition?

Oz Fox: The truth is that with a band like Stryper there's only one thing that's important, and that's making sure that our message about the wonders of Christ is communicated. That's why we're in this band — it's our reason for being. On a purely personal level, I think I get the amount of recognition I deserve. After all, *Hit Parader's* talking to me now, and I've had features done on me in most of the big guitar magazines, so I'm not unhappy about the recognition factor at all. Let's face it, I'd love to be considered alongside people like Steve Vai. But the fact is I just don't play guitar as well as he does. I think I hold my own, but some people are simply incredible.

HP: But within a regimented band like Stryper — where the songs and the band's special message take precedent — do you get the chance to express yourself fully as a guitarist?

OF: Absolutely. The guys in the band never put any restrictions

on what I play, and I've got to admit that I'm real proud of what I've been able to do on the new album. There are some cuts where I really wail. Obviously we do have some softer tracks where a real heavy metal-style guitar solo just wouldn't fit in. That's why the band's needs always come first. We're all trying to make Stryper a great band, not make ourselves individual stars.

HP: How do you think your playing has improved on *In God We Trust* when it's compared to your last album, *To Hell With The Devil*?

OF: I think my playing is better because the songs are better and the production on the album is better. It's really amazing how much better a guitarist can sound when he's working with a producer who really knows how to capture what he's trying to do. A lot of the things we've done on this album seem just to leap out of the speakers, which is exactly what we wanted them to do. I don't really know if my playing has improved that much since the last album, but my sound certainly has.

HP: As you look ahead, I'm sure you've heard all the talk about how Stryper should have a platinum album this time, and how you should be packing arenas from coast to coast. How much pressure does this put on the band?

OF: That doesn't put any pressure at all on us. We never started this band to play clubs. When you have a message like we do, you want to reach out and touch as many people as you can with it. People I'm sure have heard that we feel we're missionaries doing God's work when we go on stage — for us a concert is a lot more than a musical event. So the idea of playing in front of 15,000 people a night is wonderful. It means that our message has gotten out there and people are responding to it.

HP: But are the fans responding to Stryper's religious message or simply the catchy songs you write?

OF: I don't think you can separate the two. Every song we write contains the same message about God. There's no way a fan can listen to our songs and not pick up on the message. We work very hard to make the songs as good as possible, but we feel in our hearts that many of those fans are there because of the Christian message we're bringing forth.

"I play guitar well, but some people, like Steve Vai, are just incredible."

HP: We noticed that the entire band is credited with songwriting on *In God We Trust*. Did you all actually share equally in the songwriting process?

OF: Actually, the idea of saying that all the songs were written by Stryper, and thus equally dividing up the publishing royalties, was Michael's idea. In truth, he and Robert do most of the songwriting while Tim and I contribute when we can. Obviously I'm very pleased by that arrangement because it puts a little more money in my pocket. But I do think we each contribute to the albums in our own way. It's safe to say that if you were to take any of us away from the album, it would be a considerably different record.

HP: There's been some speculation that Stryper has been toning down the religious aspects of your approach now that you've become a more established band. Is that true?

OF: If anything, just the opposite is true. Now that we have a big audience out there, and the fans aren't surprised by our approach anymore, we're going to make the message even more important. Stryper without God just wouldn't be Stryper. If we were to change what this band has always been about there would be no band. We feel very comfortable with our position in the rock world. We've done things that many people thought were impossible just a few years ago. We all heard that a Christian hard rock band never could make it. Well, I think we proved those doubters wrong by maintaining our faith both in God and in Stryper. We certainly don't see any reason to change that now.□



Heavy metal HAPPENINGS

by Andy Secher

Looks like Motley Crue's Nikki Sixx may take over production responsibility on the band's upcoming LP. Evidently the band had a falling out with long time producer Tom Wer- man while recording a commercial for Yamaha motor bikes recently and now it appears that Sixx may take on the knob twisting duties himself. By the way, reports coming out of L.A. indicate that Nikki's never been healthier so maybe a bit more work is just what he needs to keep his life in order.

Eddie Malluk



Motley Crue's Nikki Sixx: Their new LP won't be ready until 1989.

Accept have finished recording their latest LP with vocalist David Reece, who replaced Rob Armitage, who replaced Udo Dirkschneider. Confused? Well, you're not alone! Now it seems that the band has changed management as well, hooking up with the people who used to handle Kiss. "We have a lot to prove over the next few months," guitarist Wolf Hoffman said. "A lot of people have written off Accept, and we're here to prove them wrong. I know we can do it."



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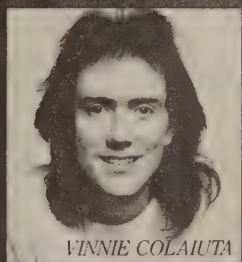


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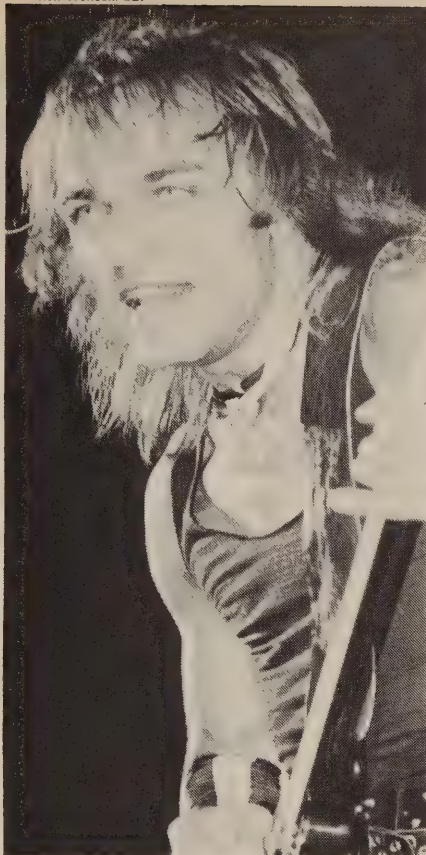
Dokken are in the process of mixing their live LP which will be hitting local record racks before Christmas. The disc, recorded last April during the boys' headlining tour of Japan, captures all of the melodic metal masters' finest stage moments, including a blazing George Lynch spotlight guitar solo. "We've had four studio albums, but some people haven't recognized what a great live band we are," bassist Jeff Pilson stated. "This album will convince anyone with ears what we're capable of doing on stage, and it'll launch us on our own headlining tour of the States."

How does Ozzy Osbourne feel about working with long-time bud Geezer Butler again? Well, here's the Oz to tell you: "I've known Geezer forever! I guess we first met in Sabbath about 1969 or 1970, so that's almost twenty fucking years ago. He's like a brother to me, and on top of that he's one of the most gifted songwriters and musicians I know. Anyway, it's nice having someone in the band who's the same age as I am — we can sit backstage and drink Geritol together."

The Scorpions have certainly been busy since their **Savage Amusement** LP was released last May. First they were the first Western metal band to play in the Soviet Union. Then they toured the U.S. as part of the Monsters Of Rock. Then they went back to Europe for a few gigs. And now they're preparing their own U.S. tour. "We like keeping busy," guitarist Matthias Jabs said. "After all, we hadn't been on the road for almost two years, and we really missed it. Maybe we're just trying to make up for lost time."

Guns N' Roses (see this month's cover story) have certainly taken over

Ron Wolfson/LGI



The Scorpions' Matthias Jabs: "We like keeping busy."

from Motley Crue as the center of the rock and roll rumor mill. Over the last few months there have been at least three reports of band breakups, one report of a band member's suicide attempt, two reports of vocalist Axl Rose overdosing on drugs, and three reports of inner-band turmoil. "We love it," an obviously alive-and-well Axl said, "As long as people are talking about us, we really don't care what they're saying."

Cinderella keep suffering through problems. Following their sticky situation with drummer Fred Coury last winter, and their messy parting with producer Andy Johns in the spring, Tom Keifer and his band of not-so-merry men continue to have some internal friction — despite the success of their latest LP, **Long Cold Winter**. "All the guys are cool, but I've got to think that success has gone to their heads a little," a band insider reported. "I don't mean that they've got big egos, but the pressure of following up a double platinum debut may be getting to them."

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Letter Of The Month

Dear Mr. Secher,

I keep hearing reports that Ozzy Osbourne's song *Suicide Solution* has been the cause of many teen deaths around the country. This really bothers me because I have friends who really love Ozzy and would probably do anything he says. Somebody had better tell Ozzy to stop telling kids to kill themselves in his songs or he's gonna end up in big trouble someday.

Jason R.
Miami, FL

Dear Jason

Unfortunately, you've fallen in the same trap as so many anti-rock crusaders. The fact is that *Suicide Solution* isn't about suicide at all. It's a song that details Ozzy's continuing battle with alcohol, and how drinking is like committing suicide, because you're slowly but surely killing yourself. I hope you and your friends, as well as all rock fans, really listen to the lyrics of their favorite performers before they try to interpret what they're saying.

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VAN HALEN

Behind The Scenes

West Coast Legends Soar To The Top With **OU812**

by Winston Cummings

First came **1984**, then **5150**, now **OU812** — what the hell is Van Halen's fascination with numbers all about? It seems that once this legendary West Coast unit stumbled onto what they perceived as a good thing, they didn't want to run the risk of "jinxing" their good luck. Forget about the fact that the band has suffered through the loss of original vocalist David Lee Roth and the hiring of Sammy Hagar since this "numbers game" started — for Edward Van Halen, Michael Anthony and Alex Van Halen it seems that there's no way they'll get away from their lucky numbers.

"Actually, we go through album titles like most people go through socks," Alex noted with a laugh. "We never know what we're gonna call an album until right before we hand the finished tapes over to our record label. This time we must have had a dozen different working titles. Each of us had our favorite, but **OU812** won through a process of elimination. We'd each pick a favorite, and eliminate a name we didn't like. Usually, the least offensive one to all of us is the one we use."

"It's a good title because it has two meanings," Michael Anthony added. "When you first see it in print it looks like some sort of code, but then people say it out loud and the game becomes, 'What did I eat?' You get some strange glances from people until they realize what you're talking about. Each of our titles has something of a double meaning — that even goes for the older ones like **Diver Down** and **Women And Children First**. I guess the only ones that's not true for are our first two albums."

Whether or not one appreciates the band's questionable title comedy, there's no question that any rock fan

with ears can appreciate the high-flying musical antics contained on the record's grooves. From the power-packed action of *Mine All Mine* to the rockin' rhythms of the LP's first single *Black And Blue*, **OU812** represents another step forward for the Van Halen rock and roll machine.

"The pressure was on us with this one," Hagar explained. "We knew a lot of people would be looking to see if all the good vibes that we had on **5150** would be there again this time around. We had just as much to prove with this album as we did with the last one, but this band seems to like challenges. One of the things I always admired about Van Halen before I

"We go through album titles like most people go through socks."

joined was that they were a band that always took the chances — always did what they wanted no matter who said they shouldn't. Well, that's just as true today."

There's no doubt that today Van Halen have reached the peak of their commercial and artistic powers. While many rock pundits openly wondered if the band could survive Roth's departure a few years back, today VH enjoy a reputation as a rock and roll institution — a band that can still show any group on earth a few new tricks.

Of course, at the heart of the band's finely honed attack remains the musical magic of Edward Van Halen. Whether it's weaving unbelievable guitar patterns with his nimble-fingered wizardry or creating an atmospheric feel with his richly textured keyboard work, EVH has become the most respected musician of his generation. It's a position however, he finds hard to accept.

"I'm really not sure what all the fuss has been about," he said. "I'm a musician, I'm supposed to play interesting things on the guitar. I really appreciate all the nice things that have been said about me over the years, but I don't always understand it. Sometimes the things that get the most attention are the flashy things that are really kind of easy to do. The little things that I'm usually the most proud of can get overlooked by some people. But I've learned to accept that. It's still great to stand in front of an audience and have 'em go nuts over something you're playing."

Edward and his musical cronies have certainly had the chance to stand in front of a lot of audiences in recent days. As the headliners of the recently completed Monsters Of Rock Festival, Van Halen played in front of over 2,000,000 fans on a tour that took them from coast to coast playing the biggest arenas that America had to offer. Even for a band that's seen and done it all during their decade atop the rock world, the Monsters experience is not something they'll soon forget.

"Man, it was incredible to go out there in front of 75,000 crazy, screaming motherfuckers every night and just let it rock," Hagar said. "It's the kind of experience I guess most of us have always dreamed about all our lives. It was the best of both worlds in many ways because we had the chance to really go crazy on stage. But since the shows were mostly on weekends, we could travel leisurely and not kill ourselves. When you get to be 'old men' like us, you really appreciate the time off between shows."

"Sammy's just acting old," Anthony added with a laugh. "Actually I've never seen him act as young as he did on stage during the Monsters. He was off and running from the opening note. But I agree that the schedule had a lot to do with that. You can really save up your energy during the week then just let loose when you get on stage during the weekend. Now we'll probably be heading back into the arenas during the winter, and we'll be playing four or five nights a week. But we can't afford to have any off nights. We haven't had any of those since Sammy joined us, and we're certainly not going to start having them now."

"It's amazing how much energy this band has now," Alex Van Halen chimed in. "I think it boiled down to the fact that we really enjoy being with one another and getting on stage and rocking our asses off. We've come to realize what Van Halen means not only to us but to the fans as well. We want to live up to all their expectations every show we do — and I'm pretty confident that we've been doing just that." □



Annemarie DiSanto

**Sammy Hagar &
Eddie Van Halen**

W.A.S.P.

A Lethal Sting

Blackie's Boys Try To Change Their Metal Fortunes.

by Adrienne Stone

Blackie Lawless sits at the edge of his king-sized bed in a posh New York hotel suite. "Here," he says, offering his state-of-the-art Sony tape machine, "listen to this tape."

Blasting through the earphones "specially purchased in Japan" are the not-so-rough mixes of W.A.S.P.'s newest album. Though at the time — early July — the LP has yet to be named, Blackie has an idea for its title. "What do you think of *Stinger*?" he asks. "Do you think it's too obvious?"

He's assured that *Stinger*, in fact, is entirely appropriate and rather catchy as well. Pleased, he begins to fast-forward the cassette to one of his favorites. "This song is called *The Orphanage*," he says, "But the title is a little misleading. It's actually about life in Hollywood." The chorus to the upbeat song ("Living in the USA...") marks this as a possible breakthrough hit. Blackie agrees, saying, "This will probably be the single in America, but in Europe we need to put out a heavier one."

As he plays some more select tunes, including one called *Mean Man*, which he wrote about his buddy and co-guitarist Chris Holmes, one thing becomes quite evident. This album signals a return to the rhythm-heavy, hard rocking tunes of W.A.S.P.'s earlier LPs. The backup harmonies, the double entendres, the token ballad, the screaming guitars, the pumping bass and drums that first heralded W.A.S.P.'s presence in the hard rock world are all jam-packed into this blistering new package.

It's been five years since W.A.S.P.'s self-titled debut LP. Over that half-decade, Blackie's weathered changes that often threatened the very existence of his shock-rock unit. Yet each time Blackie was faced with such a dilemma, he rose to the occasion and found a solution.

When the P.M.R.C. pounced on W.A.S.P., claiming that their sort of heavy metal/vaudeville was "vulgar and dangerous to the children of America," Blackie rode the wave of controversy. "When we first started," Blackie said, "everything was going great. Things were moving real fast. Then that P.M.R.C. bunch came around and damn near put us away. I mean they came real close."

In fact, the self-appointed group threatened to permanently shut down business for W.A.S.P. Although Blackie enjoyed giving his audience gruesome imagery and blatant sexuality, "slashing" a semi-naked female's throat onstage while she was tied to a rack, he was forced to change to accommodate these modern-day witch hunters. "We were in the top five on their death list," Blackie said of the situation, "and I gotta tell you, I was personally aggravated that someone would try to rob me of my career."

The reason that the P.M.R.C.'s threat was so real was that their

methods had a direct effect upon an artist's success. For this reason, Blackie's anger was entirely justified. "Civic groups started putting pressure on local promoters to keep certain bands out of their towns, and it got to the point that bands didn't want to take us on tour with them. And there's a domino effect to that. If you can't go on tour to support that record, you can't sell as many records, and if you don't sell enough records the label is going to drop you."

The whole situation seemed impossible! If W.A.S.P. toned down too much, their fans might have felt that they were "wimping out." On the other hand, if they kept doing what they were doing, it could have been the final nail in their coffin. A decision had to be made. Blackie decided to compromise. He still went onstage with the now-infamous sawblade between his legs and drank simulated blood out of a "skull," but he left the half-nude slaying victim out of the show.

All along, however, Blackie was furious. It bothered him that he had to compromise at all. As an artist, he felt that he should be able to put forth what he believed without having to adapt to someone else's vision of what is or isn't "proper." For Blackie, entertainment was the bottom line. Also, he smelled a rat. There had to be more to the P.M.R.C. he felt, than what met the eye. Sure enough, the astute musician was right. "When Senator Albert Gore announced his bid for the Presidency, I had my answer. (His wife, Tipper, launched the P.M.R.C. movement.) Then, on top of that, Tipper writes a book to fuel the financial fire for his campaign. So the whole basis of the P.M.R.C. was to create a political platform!"

Once Blackie realized this, he returned with a vengeance to the lewd and crude tunes and onstage flamboyance of his earlier days. But just as things seemed to be going well, another wrench was thrown in the works. Randy Piper left the fold, and the band was without a guitarist. Blackie quickly assessed the situation and came up with the perfect solution: He shifted from his usual bass playing duties to take over the guitarist chores. "Playing bass is so easy," he stated, "it's like going up the street and

"What do you think of *Stinger*? Is that too obvious?"

playing catch with the kids. It's something I could do in my sleep.

So the multi-talented musician searched for the wildest, most maniacal, yet competent bassist to fill his vacated slot. That man, ex-King Kobra member Johnny Rod, turned out, much to Blackie's satisfaction, to be a show-stealer. "He's so crazy, he's dangerous," Blackie commented, "but he's absolutely the best man for the job."

Last year, when drummer Steve Riley and Mr. Lawless no longer saw eye to eye, Blackie once again recruited the most talented musician available. In this case, it was old buddy and veteran Quiet Riot drummer Frankie Banali. "Frankie and I go way back. It made perfect sense for us to play together. Of course, he's still technically in Quiet Riot, so we have to play around with his schedule so that he has time for W.A.S.P. But we found a way to make it work."

Finding successful solutions to these dilemmas has always kept Blackie's head above water. Whether or not the tentatively-titled *Stinger* takes off as planned, launching W.A.S.P. to long-overdue success, Blackie can rest assured with the knowledge that he's created the W.A.S.P. concept from a mere seed of an idea. "I remember when the whole premise of W.A.S.P. first came to me," he reminisces, as he sits in his sumptuous hotel room, "I was standing in the checkout line at a supermarket and the *National Enquirer* or one of those magazines had a headline that said, 'Siamese Twins To Give Birth? Right Head Says Yes, Left One Says No Way!' I figured I wanted to be just that outrageous with W.A.S.P. and that's exactly what we've done."

Blackie reflects on his rocky, uphill career climb and has the final word. "In spite of everything I'm happy. When all is said and done, I'm happier than I've ever been before. This is the first time I've actually been able to enjoy what's going on with this band and it's great." □

Steve Hillel / PhotoFeatures Inc.

Blackie Lawless



WHITESNAKE

At Road's End

Coverdale & Co. Wrap Up Year-Long Trek With A Flourish.

by Dan Hedges

"It's been an amazing year, truly amazing," David Coverdale says, finally seeing a decade of trying to make Whitesnake a "global entity" become reality.

He's got plenty of reasons to be pleased. Four hit singles. An album, **Whitesnake**, that's sold eight million copies world-wide and spent over ten months in the Top Five. And most of all, a lineup that Coverdale (who's seen too many bandmates come and go) is finally comfortable with.

"I'm working with four inspiring, very extraordinary musicians," he says, giving credit to guitarists Adrian Vandenberg and Vivian Campbell, bassist Rudy Sarzo, and drummer Tommy Aldridge.

Mind you, the four had nothing to do with the recording of **Whitesnake** — which makes all this radio and chart success more of a victory for Coverdale than for the band as a whole. But as the singer explains, Whitesnake had been a volatile concept ever since it rose from the ashes of Deep Purple in the late '70s. By 1985, he'd just grown fed up with all the hassles. "I'd been badly burned in trying to deal with the last personnel lineup," he says. "I just planned to use session guys for future albums. I didn't want to go through the bullshit again."

The completed tapes for what was to become the **Whitesnake** album sat on the shelf for well over a year, with Coverdale unsure it was good enough for release even though he badly needed the money. "I was ill," he says. "I'd been off the road for two-and-a-half years and was in dire straits financially. Let this be a word of advice from a legend in his own lunchtime. A rock band *has* to work; otherwise your money is eaten up overnight."

At the point when Geffen Records agreed to release the album, Whitesnake consisted solely of Coverdale. There were no immediate tour plans, but a band identity was needed for the inaugural video, *Still Of The Night*. With that in mind, he wrote down the names of four musicians he felt he could work with, opened the phone book, and started dialing.

Those four calls was all it took. The new Whitesnake was born. "I wanted a whole new

angle, which is why I redesigned the logo and the whole band attitude," Coverdale recalls, adding that the four musicians were initially hired to only appear in the video, with no promises beyond that. "But everybody got on famously. The album went gold in three weeks, and the rest is history."

Stateside fans got their first in-concert glimpse of the new Whitesnake when the five opened for Motley Crue last year. "It was good for both bands," Coverdale says of that tour. "We had a great time; though America's really the only place where I've ever opened for another band. The only thing I would have changed would have been to spend more time on tour pre-production."

The switch from "special guest" status to headliner unleashed a swarm of gremlins. The

"The album we've got out has more legs than a centipede."

most serious proved to be the lingering, intestinal ailment that made it difficult for Coverdale to perform. At one point, in fact, the tour was nearly shut down entirely.

"We went from opening for Motley Crue one night and straight into headlining the next," he says. "But you have to remember that before I started touring with them I hadn't worked in two years. It was 'work! I want to work!' I pushed it, but by the time we started headlining, I was desperately ill. It was rough going. I should have paced it better, but you learn from your mistakes."

The **Whitesnake** album is still setting cash registers on fire as this goes to press. Coverdale, however, is already looking ahead. Song-wise, he and Adrian Vandenberg have been "putting together bits and pieces. One reason I'd wanted to work with Adrian was that I've been an admirer of his songwriting for many years. In a lot of his work I see a very close parallel to what

I do. But I write with people out of choice, not necessity. I encourage input."

To date, they've hammered out enough material to make a respectable start on a new album, though as Coverdale explains, "I'm going to pace it much more from here on in. The album we've got out now has more legs than a centipede."

He feels that's largely due to one thing: quality songs. "I'm noticing that a lot of bands are working more on songs. That's attractive to me. For the longest time, I was hearing technical expertise and dash-flying guitars. I love riffs. But I realized it wasn't anything I'd be hearing on the radio in five years' time."

Everyone in Whitesnake gets a fair chance to shine on stage. The trick is not to overdo it. As Coverdale says, "If I write one which I think is presentable as a three, or four, or even five-minute piece of music, to see it bastardized into an exercise in technical expertise — 'If he's gonna have a solo, I wanna solo'..." He shakes his head sadly. "The song becomes totally irrelevant."

Coverdale's angle of attack has always leaned toward the accessible. "On the radio all across America now," he says, "you're getting what's called 'Classic AOR.' I'm probably going to make a ton of money from stuff I did fifteen years ago, but there *is* a reason they're doing this. You've got to concentrate on quality songs that hold a listener's attention. I've always tried to do that."

He recently bought back the rights to the earlier Whitesnake albums (like **Ready An' Willing**) from his ex-manager. "When you walk into Tower Records, you should be able to find a serious amount of old Whitesnake albums. They're selling so well that I can't even get any for myself from the record company."

That's pretty much the situation these days with anything that has the name Whitesnake scrawled across it. David Coverdale's been waiting a long time. Although some might accuse him of tooting his own horn, he feels he's earned the right. After all, Whitesnake have definitely become that global entity he's always dreamed off. As he says, "I think the word 'phenomenon' isn't too far from anybody's lips." □

Bob Leafe

David Coverdale



POISON

Lookin' For A Good Time

Open Up And Say... AHH! Shoots The Boys To Double Platinum Paradise.

by Rob Andrews

They say life is sweeter the second time around. If you go by what the guys in Poison have to say, that old axiom is definitely true. Now in the midst of their second international tour, vocalist Bret Michaels, bassist Bobby Dall, drummer Rikki Rockett and guitarist C.C. DeVille seem to be having the time of their lives. Their second LP, *Open Up And Say... AHH!*, has already joined its illustrious predecessor, *Look What The Cat Dragged In*, in rock's platinum circle, and their videos continue to make them one of the most recognizable bands in the northern hemisphere. Where does a band go from up? We recently confronted Michaels and DeVille with that very question.

Hit Parader: Does it ever scare you to think how far Poison has come so fast?

Bret Michaels: We always believed in our hearts that we'd be one of the biggest bands in the world, so in a way, being where we are today is where we've always been in our heads. I don't want that to sound too egotistical, but the fact is that back when we were playing in tiny places in Harrisburg, Pennsylvania, even before we moved to L.A., in our minds we were headlining at the L.A. Forum or Madison Square Garden.

C.C. DeVille: We're not blind to the success we've had. We're not sitting here saying that we always figured things would happen this way. We certainly hoped they would, but hoping just doesn't get the job done. We've worked our asses off making sure the albums were as good as they could be, and we've killed ourselves to get our live show to be as hot as possible. People tend to dismiss us because of the way we look. But that's their loss if they do. We're good musicians in this band, and we take what we do very seriously — at least most of the time.

HP: It does seem that Poison is getting a little more critical respect this time around. How does that sit with you?

C.C.: It's kind of strange, because we actually got to like it when people would write bad things about us. I think that made our fans only love us more. They read a concert review by some bald, middle-aged guy in their local newspaper who says we're disgusting, and that makes the kids say, "Fuck you, what the hell do you know?" They like us, and they don't care what some critic thinks.

BM: Actually, it's interesting to see how the same guys who wrote us off as having no chance of making it last time are now saying how they knew we'd be a hit all along. But that doesn't bother me one bit. There's plenty of room for everyone on Poison's bandwagon. We've never cared what people said about the way we looked or the way we played. Our attitude was just that if people got so turned off by our appearance that they didn't want to listen to the music then fuck 'em.

HP: What's the real story behind the rumors



Poison (left to right): Rikki Rockett, Bret Michaels, Bobby Dall, C.C. DeVille.

that David Lee Roth didn't allow you guys to give backstage passes to any women when you toured with him recently?

BM: Well, let's just say that touring with Roth was a great honor for us. I've admired him for a long time, and he's a great performer. But there were a few restrictions placed on us that we didn't necessarily understand. We got around most of 'em. If we weren't supposed to have fans backstage before or after the show, you know we still found a way of meeting 'em — especially all the women. Let me tell ya, the women we've been meeting on this tour are without question the most beautiful, sweet and kind women in the world. We love 'em all.

C.C.: The women seem to find us no matter where we are. We're like a magnet for them. We could be hiding in some tiny room in the bottom of some arena, and all the pretty girls would still find us. I used to think it was some invisible trail they were following — but I guess it's just our animal magnetism.

HP: Have there been any particularly wild things happening on this tour?

BM: I don't know if we can really get into the details of what's been going on, but let's just say that if we'd have set up a toll booth at the front of our tour bus and collected ten cents from each girl who's gone to the back of that bus we wouldn't have to worry about money for the rest of our lives. Forget about album sales, forget about ticket and T-shirt revenues — that's how we could really have made some big bucks.

C.C.: We've actually been a little better behaved this time than last. We haven't gotten into any big brawls — which we had a few of the last time. And we haven't gotten arrested yet, but I figure that'll change before too long.

HP: Did you guys get arrested last time you were on tour?

BM: Yeah, I did. I think most people know that I got arrested in Georgia for supposedly contributing to the delinquency of a minor. We haven't been back through Georgia yet, but you'd better believe I'm gonna be real careful when we go through that part of the country again. I've learned that people in the south have short tempers and big guns — but they also have some very fine looking daughters. Women develop at a very early age down there — it must be the weather.

HP: Is there a secret fantasy you guys want to fulfill during this tour?

C.C.: Yeah, I'd like to become a member of the "mile high" club. That's when you fuck somebody while you're flying in a plane. I've gotten a couple of girls while we've been in airport waiting rooms, but it's kind of a fantasy of mine to do it in one of those tiny plane toilets.

BM: My fantasy is a little more business-like. I'd really like to see this album sell more copies than the last one so by tour's end we can headline places like Madison Square Garden and sell 'em out. That's the ultimate fantasy for Poison. People may get caught up in our wild image and the way we do things, but I know that the thing that really matters to us is making this band as big as possible. □



C.C. in action: "We actually got to like it when people wrote bad things about us."

GUNS N' ROSES & MOTLEY CRUE

KINGS OF SLEAZE METAL

Who Is The Baddest, Bawdiest, Boldest Band In Rock And Roll?

by James R. Peters

"Sex and drugs and rock & roll" has become a battle cry for heavy metal fans around the world — and no bands have come to exemplify the live-for-today, fast-lane lifestyle of that credo like Motley Crue and Guns N' Roses. Both bands have a great deal in common: a street-level sensibility that hasn't dissipated despite platinum-selling LPs and sold-out world tours. In fact, it seems that fame and fortune has only added more to the sleazy fires that rumble at the hearts of these rock and roll machines. For the Crue's Nikki Sixx, Vince Neil, Tommy Lee and Mick Mars, their career has taken them to the very pinnacle of success; they are the unquestioned kings of the sleaze metal pantheon. But Guns N' Roses' Axl Rose, Duff McKagan, Slash, Izzy Stradlin and Steven Adler seem more than determined to prove they are the new kings of sleaze. It's a battle that has every rock fan edgy with anticipation, and every parent scared to death.

"We've had our influences, and Guns N' Roses have theirs," Sixx explained. "We've toured together, and hung out together, and I think we call each other friends. That's cool. I don't see them as competition to us because we're all working towards the same goal — to play rock and roll for the kids out there. They're going through some of the things that we went through five or six years ago,



Tommy Lee: "The guys in Motley are all wildmen, and we like it that way."

Neil Zlozower
Guns N' Roses



and they're having a great time. More power to 'em. Bands like Guns N' Roses are what rock and roll are all about in my book."

Of course, Sixx' interest in the Guns boys almost went too far a few months back when at the end of the two groups' national tour together Nikki and Slash went to Los Angeles' infamous Rainbow for some post-tour partying. While the details of that night remain unclear, what is known is that after a variety of substances were utilized by both parties, Sixx keeled over unconscious. He had to be rushed to the hospital where for a period of six hours doctors feared for his life. Luckily, Nikki's strong constitution allowed him to battle back to a full recovery, but it's no secret that his brush with death has forced him to clean up his life in drastic fashion. Likewise, Slash learned the lesson of his young life as he watched Nikki wheeled out of the Rainbow on a stretcher.

"Hey, we've never been a particularly drug-oriented band," Slash explained. "I'm not saying we're angels in this group — in fact we're just the opposite. But when it comes to drugs we're pretty smart. We know how that shit can really screw you up. When you've had as much good luck as we have over the last few months, why would we want to run the risk of fucking it up?"

As it happens, despite Slash's words, many believe it was drugs that almost caused the Guns boys to break apart just as their debut LP, **Appetite For Destruction** was passing platinum certification last March. Evidently, Axl Rose began acting too unpredictably for the other members of the group, and a vote was taken to kick Axl out of the band. Thankfully, cooler heads soon prevailed, and Axl was sent to a clinic where he was quickly able to regain control of his life and resume his responsibilities as Guns' front man.

"There's really not much to say about what happened," Axl mumbled. "It got blown out of proportion in the press. It was something that went on within the band, and it's been settled now. So let's just put it behind us and look ahead, okay?"

Walking the dangerous line

brought on by drugs and drink is certainly nothing new to either band. Over the years the Motley boys' fascination with sexually attacking willing young ladies and driving while under the influence of dangerous substances has brought them face-to-face with their share of grief. Most notably, Crue vocalist Vince Neil suffered through the career-threatening tragedy of his 1984 driving-while-intoxicated auto accident that saw the death of his passenger, Hanoi Rocks' drummer Razzle Dingley. The scars of that incident still have a daily effect on Neil's life.

"There's nothing like going to jail to open your eyes to reality," the blond frontman said. "When you play in a rock and roll band and have everything you want laid in front of your feet, sometimes you lose touch with what's really important. I think I've found that now, and I'm never gonna let go of it. Hey, that doesn't mean that I still don't have the same attitude I've always had — especially when Motley Crue's involved. But everyone's got to grow up a little sometimes."

Perhaps growing up a little is something that the guys in

Guns N' Roses still need to do. During their meteoric rise to the top, they've loudly and proudly discussed their battles with police, being arrested on rape charges (which were later proven to be unfounded) and their dislike of other bands on the L.A. scene. Perhaps this last point, brought on by a war of words that erupted between Slash and Poison's C.C. DeVille, and the band's subsequent handling of that problem, shows that the Guns gang can indeed mature and grow.

"That whole situation got to be a real mess," Slash stated. "I thought I was just making some honest comments, and then all hell broke loose. But after the dust settled I got together with C.C. and we've worked everything out. Actually, he's pretty cool. I really never had anything against him personally, but maybe when all that shit began to happen I wasn't in the right frame of mind to accept his success. There's room for everyone in this industry; we're not out to make any enemies."

But the question remains, will Guns N' Roses emerge as Motley Crue's inheritor of the Kings Of Sleaze Metal title?

There's no doubt that the Motley men have begun to settle down a little with Vince Neil recently joining Tommy Lee in the married category, and both Sixx and Mars currently engaged in what have been termed "semi-serious" relationships. The Guns gang have no such ties. While the band members do have girlfriends, they still view the rock world as a giant female smorgasbord, and they set out to enjoy their feast as often as they can. These guys are young, wild and crazy, but the Crue aren't quite ready to let anyone assume the position as leaders of the Sleaze Patrol.

"We're still as down and dirty as ever," Sixx said. "You know, you can paint a garbage can any color you want, but underneath it's still a garbage can. That's us. Maybe we've grown up a little over the years, but underneath everything we're still the same street rats we were ten years ago. That's one of the reasons I really dig the guys in Guns N' Roses. There's no act with us or them. Everyone knows that some of the bands on this scene are poseurs — but both our bands are the real thing. That's all that really matters." □



Axl Rose & Slash: "We've never been a particularly drug-oriented band."

Neil Zlozower Inc.

Nikki Sixx



HIT PARADER
OZZY OSBOURNE
& ZAKK WYLD





DIO

Power Packed

— by Rick Evans —

Ronnie James Dio And The Gang Prepare For Next LP And Tour.

Ronnie James Dio has felt the temptation. Every night on tour he's got 10,000 young, hungry minds at his disposal to fill with whatever thoughts and ideas that he deems worthy. But ol' Ronnie has no intention of becoming heavy metal's answer to Oral Roberts. He's not a preacher or a teacher. While he may be the most thoughtful, intelligent and well-spoken individual in the metal spectrum, he's chosen to let his lyrics do the talking for him rather than using the stage as a forum for expressing his own opinions. But he admits it — he has been tempted on more than one occasion.

"Sure, sometimes when I see kids in the audience drinking themselves silly or smoking pot, I'm tempted to say something," he said. "It's not that I'm necessarily for or against what they're doing, but I fear for their safety at times. There is a built-in relationship between an artist and the fans, a sacred trust if you will, and I don't want to see that trust broken by someone drinking and then trying to drive. I am tempted to tell them to be careful and take care of themselves, but I don't."

"I refuse to use the stage as a place to preach to the fans," he said. "It would be easy to stand up there and talk about world events every night for a few minutes, but that's not my job. Rock and roll is a form that is supposed to be free, supposed to be enjoyed. You shouldn't go around abusing the privilege of being on stage by trying to be some sort of teacher. The crowd, the band, myself, we've all come together at one spot, at one time, in order to enjoy each other's company — to have fun. I will never try to turn an entertainment event into some school subject where an authority figure is lecturing at you."

Few men in the rock world have given the concepts, attitudes and

emotions that surround the metal medium more thought than Mr. Ronnie James Dio. After all, this 40-year-old Syracuse, New York, native has already put more than 20 years into the rock and roll meatgrinder, fronting such bands as Elf, Rainbow and Black Sabbath — in addition to Dio — during his illustrious career. He has taken metal to new frontiers, continually filling the form with images of mystery and imagination that have provided hard rock with much of its structural foundation. Still, despite his longevity and success, Dio remains a dreamer — a man who still believes there are no limits imposed on the music bannered as "heavy metal."

"Why do people think that heavy metal must be simplistic?" he asked. "I think I've proven over the years that every song doesn't have to be about back-seat love affairs and riding motorcycles down the highway. There's nothing wrong with songs like that — they are very near the heart of rock and roll, but they're not what my music is about. Our songs deal with fantasy for a reason. Not only do I enjoy dealing in that medium, but our music — whether it be on album or on stage — serves the role of transporting the listener from the harsh realities of the day to a world where the line between reality and fantasy is not defined. That's what my music is based on."

"The fans react to my music because they know there's something good, something positive going on," he added. "I tend to present lyrics that show that the underdog can win

changes will be back to what our fans have grown to expect rather than towards anything new. On **Sacred Heart**, which was Craig's first recording effort with us, we ventured into some new terrain, and I don't necessarily think it was the best terrain for us as a band. As I've always said, however, I'm not a dictator in this group. If a song is written that I don't particularly like, yet the other members feel strongly about it, we'll record it. This time it seems that our perspectives are all much more the same, and to me that bodes very well for this record."

"It's really too early to tell exactly what will be on the album," he added. "But I think it will be a more intense metal album — very heavy. I don't think you'll see too many of the pop overtones that were there last time. I think everyone finally realizes what I've been saying all along — Dio isn't a pop band. I don't think we do those kind of songs very well. I don't think anyone can touch us when it comes to performing metal songs, but when it comes to pop music, there are groups that specialize in that. We should just leave the whole field to them."

The cohesiveness and mutual respect of the Dio band may well be unique in the rock world. Aside from the defection of guitarist Vivian Campbell, who split in 1985 due to musical differences with R.J.D., the band has remained a unified and powerful force on the metal scene for over five years. Dio thinks he knows the reason for the band's inner strength.

"I refuse to use the stage as a place to preach to the fans."

— which ties in with the medieval values that I've always tried to present in my songs — kind of a modern day Robin Hood. That's a very rock and roll attitude. Heavy metal doesn't have to be just about fast cars and women; it can be uplifting on a number of levels."

These days Ronnie and his band of merry men — guitarist Craig Goldie, bassist Jimmy Bain, drummer Vinny Appice and keyboardist Claude Schnell — find themselves hard at work putting the finishing touches on the next Dio LP — that will once again delve into the medieval fantasy world that Dio calls his second home. The disc represents more than just another band album, however, because Ronnie knows he needs to reestablish his commercial base after the disappointing sales of his last studio release, **Sacred Heart**. While Dio still believes in the artistic merit of his last effort, he says things will be different this time around.

"There will be some changes on this album," he said. "But those

"We're all friends, and that's the key to us lasting and sticking together," he said. "When that bond of friendship breaks, as it did with Vivian, then there's no way it can ever be repaired. I certainly continue to wish Vivian the best, and I'm very pleased that he found what he was looking for by being one of two guitarists in Whitesnake — I just find it funny because he felt he wasn't getting enough attention with me, now he's only playing half the leads."

"But the rest of us are tighter than ever," he added. "The musicians in this band know it's my name on the marquee, but that this is very much a band. Their input isn't just important — it's vital. Without Jimmy, Craig, Vinny and Claude, Dio doesn't exist. We have a relationship of trust and understanding, the same kind of relationship we've developed with the fans over the years. To me that spirit of camaraderie, both within the band and with the fans, is the most important thing there is in this business. Without that, you're lost." □

Ross Mallin/Photofeatures Inc.

Ronnie James Dio



RATT

Annamaria DiSanto



Robbin Crosby & Juan Croucier: Enjoying the success of their latest vinyl venture.

Rockin' Rodents Regain Magic Touch With *Reach For The Sky*.

by Andy Secher

The Rockin' Rodents are back — and they're hungry for action. Following their first real vacation from the rock world in over four years, Ratt have returned to the scene with *Reach For The Sky*, an album that reenergizes their career through the strength of its unyielding rock energy. For vocalist Stephen Percy, guitarists Robbin Crosby and Warren DeMartini, drummer Bobby Blotzer and bassist Juan Crucier the success of their latest effort comes as a sweet victory — especially in light of the negative criticism aimed at the band following the release of their disappointing 1986 effort, *Dancing Undercover*. Recently we hooked up with Party Hearty Percy to discuss Ratt's latest vinyl contribution to metal lore, as well as the band's upcoming road plans.

Hit Parader: It's been a couple of years between albums for Ratt. Why the time off?

Stephen Percy: To put it simply, we felt we needed a little time off to get a perspective on everything that's happened to us over the last few years. From the time *Out Of The Cellar* first hit in 1984, right up through the end of our last tour, we really never got the chance to sit back and enjoy what we had accomplished. I'm not saying we wouldn't rather be out there touring any time we get the chance, but we were working too hard. We were losing our touch with reality. That's why the time off was so important to us. We've come back hotter and heavier than ever.

HP: So *Reach For The Sky* is Ratt's return to reality?

SP: (Laughing) I wouldn't go that far. It's pretty wild at times. But to us this is The Great Lost Ratt

Album. Musically it fits right between **Out Of The Cellar** and **Invasion Of Your Privacy**. It's got all the great energy of the first album, and all the great material that we had on the second. To us it's without question the strongest album we've ever done. Now we know how corny that sounds. We know how every band loves their new album. But we'll just let the fans decide. There's no way they won't agree that this is the most kick-ass rock and roll album Ratt has ever done.

HP: Do you have a favorite track on the album?

SP: There are so many great songs that it's really hard to choose just one. I love *City To City* and *Never Satisfied*, but I guess my favorite at the moment is *Love In The Fast Lane*. It's a real Ratt 'n roll song about a guy who goes out into a city night and is used and abused until he can't take any more. But he has a good time, too. I guess it's the story of my life. (laughs)

"We felt we needed a little time off to get a perspective on everything that's happened to us."

HP: We know you're hard at work with your music now, but we keep hearing about your racing career. How's that going?

SP: That was one of the best parts about our break away from recording and touring. I got the chance to really live out my fantasy of becoming a race car driver. I got into it with my buddy Vince Neil of Motley Crue, and we've been tearing up race tracks all over the country. Back when we started recording the album I took a quick weekend trip down to Atlanta with Vince where we raced some Dodge Daytonas in a special road track race. We were hitting speeds of 150 miles-per-hour. Vince came in second, I finished fifth, so we were both pretty pleased.

HP: Isn't the band a little concerned about you getting injured in one of those races.

SP: Yeah, but they know I can handle myself. Both Vince and I went to school to train to be race car drivers, and we had to get licensed to participate in those races. So we were both totally qualified to race those cars. It wasn't like we had a whim one day and started tearing around the track at 150 m.p.h.

HP: One thing we've got to ask is about some of the new faces that have popped up on the L.A. scene in Ratt's absence. It seems like some of your sound and style has been borrowed by newer bands.

SP: That doesn't bother us — in fact we

consider it the ultimate compliment. It wasn't that long ago that everyone was saying that Ratt was so heavily influenced by Aerosmith, and we never denied it. So if Ratt was a bit of an influence on L.A. Guns or Poison, that's great. I think both those bands are strong. They've got something great to say, and they're developing their own way of saying it. More power to 'em.

HP: But isn't it a little strange that you've become the influencers now?

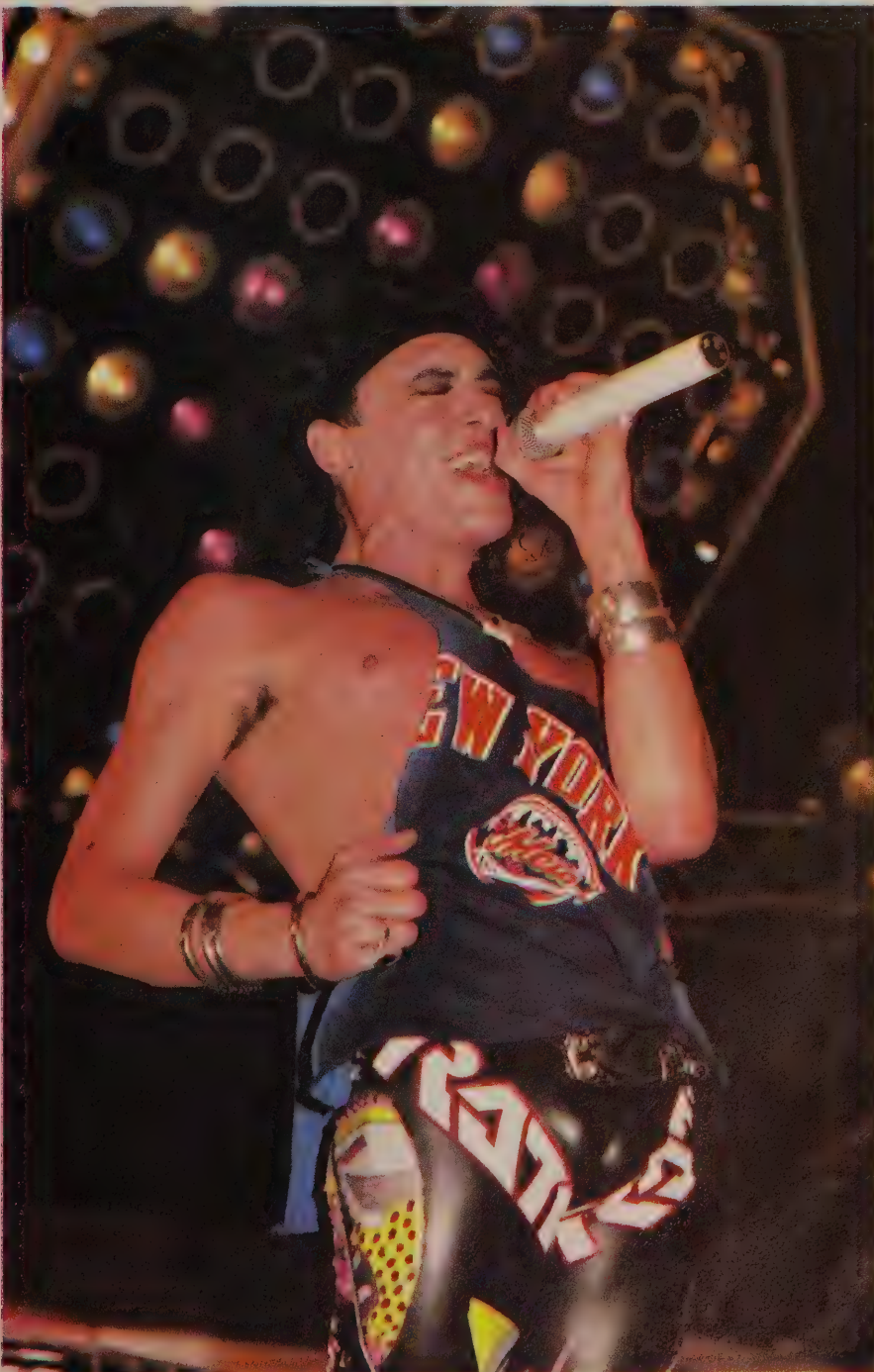
SP: Yeah, it is because in my mind we're still a real young band that's got most of its best years ahead of 'em. But we were part of the first cycle of bands that came out of L.A., and now we're in the middle of a second L.A. metal invasion. That seems to happen every two or three years, and I

hope it keeps on happening for a long time to come.

HP: You're about to go out on tour again. Are there any special surprises you've got up your sleeve the fans should watch out for?

SP: We've always got a lot of surprises up our sleeve. Let's just say that we weren't all just sitting and relaxing during our break — we were working hard on new stage tricks, and we've got some great ones this time. We can't wait to get out there again. We really missed seeing all the people and getting on stage every night. But all we'll say as far as a warning goes is that everyone had better be prepared for the unexpected. They're gonna get that from us this time — and they'll love it! □

Rik Sims



Stephen Pearcy: "We were working too hard — losing touch with reality."

An Aerosmith concert is like a stroll through the pages of rock and roll history. Not only do vocalist Steven Tyler, guitarists Joe Perry and Brad Whitford, bassist Tom Hamilton and drummer Joey Kramer transport their frenzied fans in a time-capsule of the band's hits past, present and even future, but they also delve deep into the rock treasure trove to uncover such golden chestnuts as *Train Kept A-Rollin'* and *Big Ten Inch*. But before anyone gets the notion that an Aerosmith concert resembles one of those "golden oldie" shows, let's state that the highlight of this year's Aero stage spectacular has been the material gleaned from their double-platinum smash LP, *Permanent Vacation*. Such tracks as *Rag Doll*, *Angel* and *Magic Touch* have proven that while these Boston Bad Boys may be one of the

classic acts in metal history, they're certainly not living off past glories.

"We've always been a great live band," Tyler stated. "Even when we first got back together a few years ago we were able to play some kick-ass shows that packed arenas. Hell, we hadn't even done an

album together in seven years, but the people wanted to see us. Today, with the new album being so hot, things are better than ever. It's kind of funny that a year ago people were asking me if the band was gonna continue on. Now they can't wait to have us back through their town again."

Greg Maston



Brad Whitford & Steven Tyler: "We've always been a great live band."

AEROSMITH LIVE ON STAGE



Kanamarie DiSanto

Tom Hamilton: "We've never enjoyed playing live as much as we have this year."



Greg Maston

Joe Perry: "I love seeing the kids in the front row jump up when they recognize the opening riffs to a song."

Annamaria DiSanto

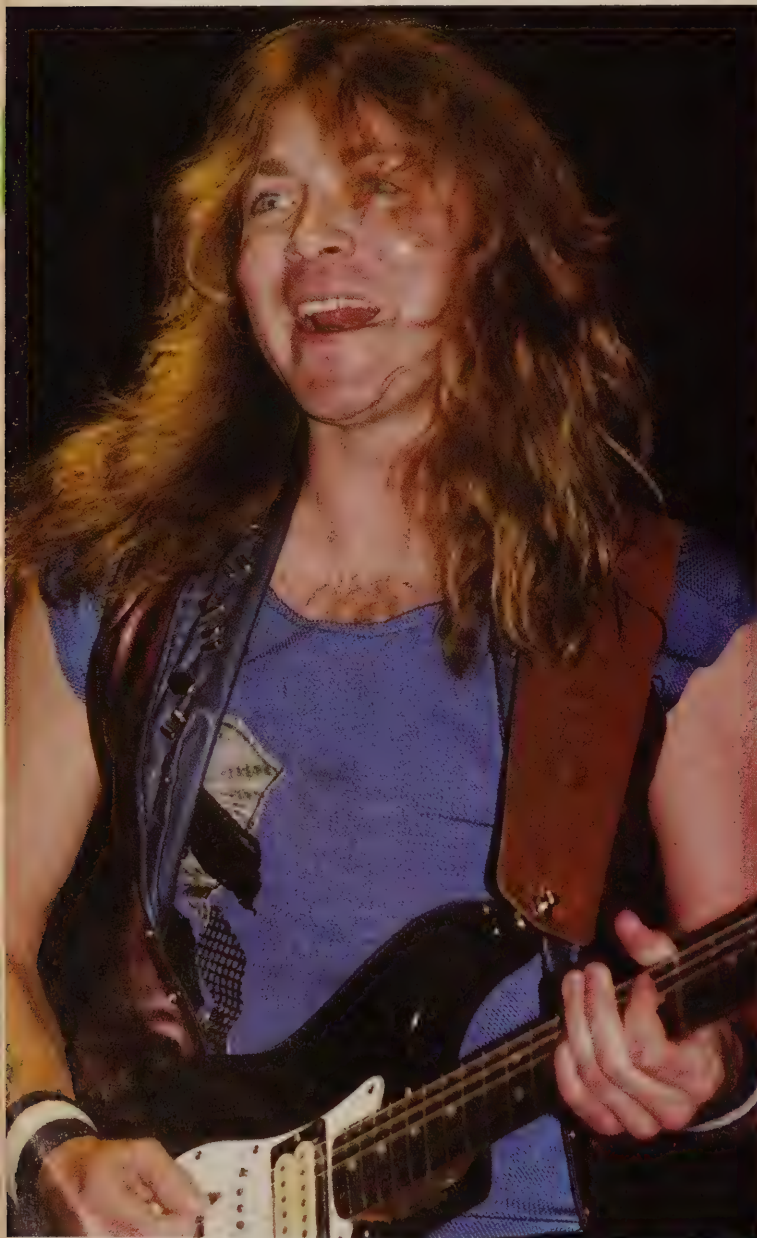
Steven Tyler



IRON MAIDEN

Seven Times Lucky

Jeffrey Mayer



Dave Murray: "This stage show is almost overwhelming for us as well as for the fans."

Seventh Son Of A Seventh Son Proves To Be Metal Machine's Most Successful LP.

by Rob Andrews

There's no question that Iron Maiden's vocalist Bruce Dickinson is one of the more interesting characters currently inhabiting the rock scene. Able to freely quote Shakespeare, adept at the fine art of fencing, and notorious for his practical jokes, the short, stocky singer is truly a renaissance man. But despite his varied hobbies one thing interests Bruce more than anything else — Iron Maiden. It's become Dickinson's quest to help lead the band he fronts to the very pinnacle of international success. It's a quest that he, along with band mates Steve Harris (bass), Adrian Smith (guitar), Nicko McBrain (drums) and Dave Murray (guitar) seem well on their way to achieving, especially in light of the smashing success enjoyed by Maiden's latest LP, *Seventh Son Of A Seventh Son*. Recently we got together with Dickinson to discuss some of his unique perspectives on life, as well as on Iron Maiden.

Hit Parader: It seemed that Maiden kept an incredibly low profile before the release of *Seventh Son*. How, and why, did you do that?

Bruce Dickinson: The reason we kept a low profile is that we didn't want anyone — including our manager — to have any say about the album. We wanted to do it totally our way. Believe it or not nobody outside of the band and our producer, Martin Birch, even heard the album until it was totally and completely finished. We wanted those hearing it to know this was what they were getting — there was no way to change anything. I don't think it exactly made the people at our record label too happy to have to wait to hear it, but hopefully by now they have enough confidence in us to know that Iron Maiden will never deliver anything but a superlative effort.

HP: But it must be very hard for a band as well known as Maiden to avoid the normal industry "hype."

BD: Not really. We tend to record our albums in places that are not exactly industry centers. We've recorded in the Bahamas in the past, in Amsterdam, and this time in Germany. That's how we were able to keep to ourselves so well while we were recording the album. We didn't do interviews while we were recording, and we stayed almost totally to ourselves. We knew this was a very ambitious album, and we didn't particularly want word spreading about it before we knew we had everything totally under control.

HP: Was this an album that was hard to get under control?

BD: Not really. The most difficult part for me was being able to change from character to character within the storyline of the music. But while we were in the studio, I stay removed from the material until it's time to go to work. I'll hang around the control room, drink a cup of tea, talk about some fencing competition, then just walk into the recording room, slip on the headphones and assume the character of Lucifer in a song like *Moonchild*.

HP: So recording an album for Iron Maiden is hard work.

BD: We like to have fun, but when it comes to work, we work very hard. We take the music we make very seriously. We always have, and we always will. I've read in the past, especially in the American press, where we've been criticized for supposedly not having a sense of humor. Well, those people should hang out with us for awhile. They'll find out we're a lot like *Spinal Tap* — there's always something amusing going on. But when it comes to our albums, that's another story. There, we're all business.

HP: It would seem that at this point in your career there really isn't that much more for you to prove in a commercial sense. What continues to inspire Maiden?

BD: Well, one thing that inspires us at the moment is the desire to become big enough to become stadium headliners in the States. We were a little disappointed this last summer because we were hoping to do a Monsters Of Rock-styled show that played all the huge ballparks, but we found we couldn't be the headliners — we weren't big enough. That was something of a slap in the face, and we decided that after this album we won't have to face that problem again. We'd love to do a huge tour like that; I think our music will sound incredible in a stadium with 75,000 fans packed in.

HP: What is it about *Seventh Son* that you think will make Maiden even bigger than the band currently is?

BD: I think the whole environment for heavy metal is much stronger now than it has been over the last couple of years. We're not fighting a battle to keep metal's head above water anymore. It's become an accepted music form in all circles, and even U.S. radio has recognized the form's power and appeal. We've never been a radio-oriented band, and we're certainly still not. But the acceptance a song like *Can I Play With Madness* received from both radio and MTV has been very rewarding.

HP: But Maiden has always had goals other than playing ballparks across America. Are you going to return to Eastern Europe again?

BD: We'll be going to Poland again, and to Hungary as well, and those two festival shows will be the biggest those countries have ever seen. We want to call it the Eastern Europe Monsters Of Rock, and the whole idea behind it is to have local metal bands play on the bill in addition to the scheduled headliners. We think that should be a marvelous way of doing it.

HP: How long do you figure Maiden's tour will last this time? We know there's been talk that you want to avoid staying on the road for a year, as you've done in the past.

BD: Actually, on our *Powerslave* tour we were on the road for 13 months, and that was much too long. If you stay out that long and play so many shows it's impossible not to have off nights, and we don't want that. Our goal is to play at 100% efficiency every night, and we believe that if we keep the tour to a manageable length, say six or seven months, we can do that. The only thing that can possibly hold Maiden back this time is us burning ourselves out, and we have taken extra precautions not to do that. I like to believe we're fairly intelligent people in this band, and that we learn from our past mistakes. We know that Maiden is on the verge of breaking down every door that stands in our way, and we don't want anything in the world to jeopardize that. □

Jeffrey Mayer



Bruce Dickinson: "My most difficult task is changing from character to character within the storyline of the music."

EUROPE

The Countdown Continues

Scandinavian Rockers
Finish Work On **Out Of This World**.

by Don Mueller

Joey Tempest is one of those guys who never seems to get depressed. Tell him he's got a tough day of travel, interviews and record company meetings ahead of him and the blond Scandinavian just smiles. Tell him that he has to attend yet one-more-party when everyone knows he'd rather be catching a few hours of shut-eye, and Europe's charismatic vocalist merely grins in agreement. Hell, doesn't this guy ever get annoyed? Can't his jovial attitude be changed? Well, as all you avid *Hit Parader* readers know, we don't mind trying to ruffle a few feathers every now and then. But when we cornered Tempest to discuss the pressures connected with the completion of Europe's latest LP, *Out Of This World*, we found the task of riling the mild-mannered front man even beyond our rabble-rousing skills. So here are the highlights of our low-key conversation with the unflappable Joey Tempest.

Hit Parader: Joey, are you really as content with life as you appear?

Joey Tempest: Why shouldn't I be? Things have been going very well for the band over the last two years, and Europe means more to me than anything. But I'm not the type of person who gets upset very easily. I was told a long time ago that if you want to last in a business like rock and roll you've got to learn to maintain your composure and channel your emotions into the music you create.

HP: So is that Europe's key to success? Do you save *all* your emotion for your songs? What about if you fall in love?

JT: (Laughing) If you fall in love, then there's a great deal of emotion in my heart that can be expressed through music. Many of our songs, such as *Carrie* are based on strong emotional feelings. I like to think that one of the reasons we have been successful is that the fans can sense that our music comes right from our heart.

HP: But it also seems that many of your songs, such as *Cherokee* and *The Final Countdown*, are more-or-less based on fantasy. That's not from your heart, is it?

JT: Yes, those songs are very much from the heart. Some people have said that they were written just to be hit songs played on television and the radio — but that's totally untrue. *The Final Countdown* was written because I wanted to write an adventure song that was exciting and filled with emotion — and, as I said before, emotion naturally comes from the heart and soul.

HP: Will your blend of adventure tunes and love ballads continue on *Out Of This World*?

JT: Absolutely, though we think the songs are even better this time. We haven't decided exactly what tracks will be on the album at this point, but we know the ones we've recorded are stronger in every way than the material on *The Final Countdown*. The success of the last album

gave us a great deal of confidence when we went into the studio this time. Before, we had suffered a bit of frustration because we felt our earlier albums should have been hits in America, but they were generally ignored. But last time, we felt America finally discovered us and justified our musical approach. There's certainly no reason for us to change now, especially since we believe so strongly in the kind of music Europe plays.

HP: What was the most frustrating part for you when earlier albums like *Wings Of Tomorrow* didn't even dent the U.S. sales charts?

JT: You just said what was frustrating — we were making very good albums that weren't selling any copies. We didn't know if it was because of us, because of the record company or because of some mysterious, unknown force. I did just as many interviews for that album as I did for *The Final Countdown*, but instead of getting big stories written about us, I'd speak to a writer for an hour and see a two-line story appear in a magazine. It was very annoying, but I simply accepted the fact that the time wasn't right for Europe to happen. I felt confident that when the time was right things would turn in our favor, and I was right.

HP: In the past we know you've had some vocal problems. Did those pop up again while you were recording the new album?

JT: Thank goodness no! The problems I had go back a number of years, and I was a little silly at that time. I knew I was having troubles with my vocal chords, but because we were under time pressure to finish our recording I pressed on. By working so hard I made myself more susceptible to a virus that was going around, and when that combined with the problems I already had with my throat I ended up needing four months to recover. At one point I really feared that I'd never be able to sing again. But I never got depressed about it. I always knew in my heart that things would work out well. I even told the band to find a new singer and continue on. But they said no, and waited for me to recover.

HP: Some people say that you rule Europe with an iron hand — is that true?

JT: (Laughing) Oh no, no! If anything we're almost too much of a democracy. Even after I write a song — and I do write almost all of the material on my own — when I bring it to the band they have the final say as to whether or not we'll record it. We work on my basic arrangements together so everyone has equal input into the final product. I don't know how stories like that get started. Maybe it's because I usually do most of the interviews and write the songs. But no, I am not Europe. This is very much a band.

HP: Is the group looking forward to getting back on tour this fall?

JT: Absolutely, especially in America. We have already played most of the biggest halls throughout Europe, but there are still many frontiers for us to conquer in America. Last time we played mostly theaters that held 5,000 people or less. This time we'd like to go out with a strong support act and try to fill the big indoor arenas. Playing those would mean a great deal to us. If we can have a successful American arena tour, that will mean that Europe has taken another giant leap forward. □

Joey Tempest



AC/DC

Annamaria DiSanto

The Rock Machine

Despite Temporary Loss Of Malcolm Young, The Thunder Rolls On.

by Winston Cummings

Glamour, bright lights and the usual glitz 'n glam of the rock and roll world simply doesn't have much appeal to AC/DC. Hanging out with Angus Young and the boys is more like spending an evening at the local "Y" than it is being with one of the most famous heavy metal bands of all time. It seems that Angus, Brian Johnson, Cliff Williams, Stevie Young (sitting in for his Uncle Malcolm) and Simon Wright have little or no interest in the "normal" boozin' and cruisin' mentality that pervades the rock scene — though Brian was quick to explain that AC/DC are far from angels.

"We love going down to the neighborhood pub and lifting a few pints," the brawny singer said with a hearty laugh. "I don't think anyone who grew up in places like Australia, as Malcolm and Angus did, or Newcastle, England — which is where I'm from — could get by without developing a strong taste for a brew or two. I've tried all sorts of beer derivatives in my life. One of the most popular back home is



Angus Young: "It's easy for our fans to relate to us as people."

called stout, which is a thick, dark brew that tastes like horse piss until you get used to it. Once you do, you can live on the crap — it's got everything in it needed to sustain human life."

"It always takes us a little time to adjust to American food once we get back over here — especially American beer," Williams quickly added. "I found myself stuck with one of your so-called 'light' beers the other day and for a second I thought I was drinking colored water. It had no taste, no kick. What's the point of drinking that? We may not revel in our antics as some bands do, but when it comes to drinking, I think this band can hold its own."

Their fondness for brew has only enhanced the blue-collar charm that has always been at the core of AC/DC's appeal. While it seems that virtually every other band in the rock realm is spending their time learning how to apply eye-liner and strut their stuff in silk, AC/DC's only concern is that their T-shirts and jeans are washed and ready to go. Let's face it, bands like Poison probably spend more on one night's stage gear than the Thunder From Down Under have spent in their entire career! In fact, as Johnson remembered, many the time he has simply walked in off the street dressed in a T-shirt and jeans, picked up his microphone and gone right on stage.

"We usually get a laugh when we get a whole string of dressing rooms in those giant American arenas," Brian said. "What are we supposed to do with all that space? Usually our road crew take up most of 'em with their equipment and things. We tend to all stick together. Maybe Angus will go off for awhile to tune his guitars, but that's about it. We don't need very much time to get ready before a show. I'd hope that by now, after so many years of playing, we know what we're gonna do up on stage."

"It must be very difficult having to spend a couple of hours every day getting into fancy costumes and making sure your makeup is on right," Angus added with glee. "I'd imagine some bands have to arrive at the arena three or four hours before they go on just so they can look right on stage. We gave up on the idea of looking good a long time ago — we know it's impossible. But our fans don't seem to mind. I think the way we look helps them relate to us. Hey, we're the same as them. We're just the lucky guys who happen to be on stage."

After fifteen years of slogging away on the rock and roll trail, AC/DC have made a fine art out of relating to their fans on a gut level. Perhaps no group around can match these guys when it comes to putting on a no-frills, straight-ahead rock and roll show that's guaranteed to have every ass off its seat from the opening note. If aliens ever land from Mars and ask what this strange art form known as rock and roll is, an AC/DC concert would be the quickest and most effective way of explaining it to them. In fact, the band is in the midst of trying to capture some of

their on-stage magic on film in order to release a long-form home concert video later this year.

"The idea of doing that has been discussed, but we're still not sure if it's actually gonna happen," Johnson said. "We think it could be a good idea if the film guys stay out of our way and do a good job. But we're not expecting miracles. We think it'll be very hard to capture what AC/DC's about on tape, but we're approaching the project with an open mind."

"We're not exactly big fans of the video form," Johnson added. "After all, we didn't call our album **Blow Up Your Video** for nothing. We've seen those little clips ruin some guys' careers. They're dangerous. We'd like to stay as far away from 'em as possible. But we've been lucky in that we've worked with some very talented people on our clips. They let us do what we do best, which is play rock and roll, and they don't ask us to act or say anything. Anyway, with our accents, you Americans would never understand us if we tried to talk in those clips."

Whether or not Johnson views himself and his musical cronies as stars of the video realm, there's no question that the success of the band's most recent clips,

Heatseeker and *That's The Way I Like My Rock & Roll*, helped propel **Blow Up Your Video** past platinum certification in near-record time. While the multi-platinum days of albums like **Back In Black** may now be a thing of the past for AC/DC, the success of their latest disc stands as fitting tribute to a band that was, is and will always be a rock and roll original.

"We're very pleased by the way the album's been received," Johnson said. "We felt in our hearts that this was a great AC/DC album, and we're very happy to see that the fans have agreed with us. After all, the people who buy a record are really the final judges of how good an album is. We can love it, the record company can love it, and our families can love it, but unless the fans love it, it's not a good record. But I think the fans have grown to know exactly what to expect from us. They know we're not going to head off on some unusual direction with our music. When they put down their money and take our album home, they know they'll be getting a rock and roll album that they can play over and over again. We don't mind being a little predictable — after all, we're only trying to be AC/DC." □

Jeffrey Mayer



Angus & Brian: "We love going down to the pub and lifting a few pints."

Mark Weiss/MWA

Klaus Meine



SCORPIONS

From Russia With Love

Teutonic Terrors Return From Trek To Soviet Union.

by Rob Andrews

Leningrad, Russia. The land of the Red Bear — the Soviet Menace — the country that's supposed to want to annihilate us and take over the world. Well, gang, we're not politicians here, so let's just tell you that the people over in the good ol' U.S.S.R. ain't that much different from you and me. Maybe the girls don't wear as much makeup, and maybe the guys have a little more trouble getting a good fitting pair of Levi's. But the bottom line is that when it comes to rock and roll — heavy metal in particular — those Commies are just like us; they love the stuff. It's something the Scorpions found out earlier this year when they became the first Western hard rock band to venture into the Soviet Union to play ten shows in Leningrad.

While Soviet Prez Mikhail Gorbachev didn't pop up at any of the gigs, the thousands of kids who shelled out their rubles to attend were treated to a show they'll never forget, and, unfortunately, will probably never have the chance to see again. We were there in the land of Ivan with the Scorps, and had the chance to sit down with vocalist Klaus Meine and drummer Herman Rarebell in a small restaurant near the heart of Leningrad to discuss the differences between our respective cultures.

Hit Parader: As Germans you have had the opportunity to look at both America and Russia with a unique perspective. What strikes you most about the two nations?

Klaus Meine: It's not really a fair comparison for us because we've spent so many years touring America and only a few weeks in the Soviet Union. Of course we are very fond of Ameirca, and the fans there have always been wonderful to us. But we must say that the response we've gotten throughout our tour in Russia has been totally unbelievable. The fans here are so appreciative of having a well-known band like the Scorpions come over and play. It truly is a once-in-a-lifetime opportunity for them, and we're trying to make sure they see a show they'll remember the rest of their lives.

Herman Rarebell: The biggest difference we've encountered so far is the people themselves. When you deal with them alone they seem much more suspicious than Europeans or Americans. Perhaps that is part of their culture. Being from West Germany, we have had first-hand experiences with communism right across the border in East Germany. So it's not something that's totally unknown to us. But we've always found that once you break down any barrier that might exist between two cultures, people are the same wherever you are.

HP: How familiar are Russians with the Scorpions and your music?

KM: We've been amazed by the knowledge some fans have of us. There's a huge black market here for our tapes, and anything else to do with rock and roll. You see kids walking

around everywhere with T-shirts from bands like Def Leppard, Ozzy and the Scorpions. We don't know exactly how they get them, but we understand that they sometimes have to pay a week's wages to get a T-shirt or a tape of a band they like. But they're dedicated enough to do it — isn't that incredible?

"The fans in Russia were so appreciative of having the Scorpions come over and play."

HR: We were trying to make up special cassettes of our music to distribute to the Russian kids for free. But I think the government stepped in and said they didn't want us to do that. I think they were scared that it would cause a riot if word got out that we were giving those tapes out somewhere in Moscow or Leningrad.

HP: You mention the Soviet government. Have they placed any other restrictions on you?

KM: No, they've been quite good to us. We've had a little trouble with some of our equipment. The Russians seem to feel that every electronic device they don't understand is some sort of spying device. And anyone who's seen the Scorpions know we travel with a lot of electronic gear, including lasers. We had some trouble getting those into the country. Evidently some of the security officers assumed we'd be shooting down space ships with them. It was kind of strange.

HP: The Scorpions truly are heavy metal's goodwill ambassadors. You've been to South America, Hungary, Japan and now Russia in addition to the more conventional rock and roll markets. Why do you do so much traveling?

HR: Why not? It's a great opportunity to see the world and get to places that you might never get to see otherwise. When we were in Budapest a few years ago we got a taste of what it would be like to play in eastern Europe, and that's really where the idea to play in Russia started.

KM: Everywhere we go we experience incredible new things, which is what life's all about. We've played in Brazil in front of 300,000 fans in a single show, and we've toured the Orient any number of times. That's why I always say that the Scorpions aren't a German band, we're a band of the world. We feel very much at home in America or Japan or even Russia. That's why some of the problems the world has because of politics seems so silly to us. We know that if the people of the world could just meet one another, they'd realize that there really aren't that many differences between us. We hope the Scorpions are bringing the world just a little bit closer together.

HP: It was quite a while between tours for you — about three years. How does it feel to be back on the road?

KM: It feels wonderful. When we're working on an album, all we think about is that album. But as soon as it's finished we start thinking about getting back on the road, and we really get excited. It's very hard for us to believe that it's been three years since we last played in America, and by the time fans read this we'll be finishing up the Monsters Of Rock tour. That should be an incredible experience — 25 shows reaching over two million people.

HP: It seems that the Scorpions are living an unbelievably exciting life at the moment.

HR: We are, and we've learned how to enjoy ourselves over the years. We take life at its own pace. We don't force things to happen. We've learned that if you give exciting things the chance to happen they will happen. We're all healthy and happy, and we want to make sure the excitement keeps going throughout the next year.

KM: We have some lost time to make up for. We know our fans have been very patient waiting for us to finish our latest album, *Savage Amusement*, and getting back on tour. But it's our intention to make sure that their wait was worthwhile. We're going to make 1988 the biggest year the Scorpions have ever had: we've already conquered Russia, now it's on to the rest of the world. □

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L.A. GUNS

by Charley Crespo

British vocalist Philip Lewis and American guitarist Tracii Guns have distinctive tastes in music. Lewis likes classic British fare like Free and Paul Rodgers, as well as current L.A. rockers like Guns N' Roses and the Red Hot Chili Peppers, while Guns prefers harder rock like Van Halen, Led Zeppelin, the Jimi Hendrix Experience and Aerosmith, as well as "funky rock" as he called it, like Sly & the Family Stone. We presented L.A. Guns' two main men a pile of recently-released 45s and asked them to pick out a few for review.

Kiss Me Deadly Lita Ford

Tracii: Lita didn't write this song. It doesn't even sound like Lita Ford. It's a great song and probably gets performed well live because she's a great performer, but if Lita had it her way, I don't think she would be doing this.

Philip: Crossover bubblegum rock. Someone who has talent should be doing better material. She's great; she has the ability.

No New Tales To Tell Love & Rockets

Tracii: This is the most repetitious song! It would be great if the song was 30 seconds long.

Philip: Great chorus. It doesn't go anywhere. Nice idea, good band, nice sentiment, but a boring record.

Another Step (Closer To You) Kim Wilde

Tracii: She's copping Michael Jackson. I worship the ground she walks on, but her music style changes too often.

Philip: It's like a ballsy Bananarama, like a pop song in the Supremes' mode. It'll go over well in England, but I doubt that I'll ever hear it here.

Hysteria Def Leppard

Philip: Joe Elliott's singing has gotten so good. It reminds me of an '80s Supertramp. I prefer the rockier side of Def Leppard, but this shows a "deep" side of the band.

Tracii: Moody. I really like it a lot.

Kiss And Tell Bryan Ferry

Philip: This is great. I love it, I love Bryan Ferry. It's a really sophisti-

cated song, a sophisticated mix, a good song. People take him more seriously than he takes himself. He's never lost that Roxy thing that he had. Great words. I'm a closet Roxy Music fan. He's smooth.

Tracii: It's not my style of music at all. It wouldn't be fair for me to judge it.

Philip: Say what you feel. Say you hate it.

Tracii: I don't hate it. I'm just not into it. I've got nothing to compare it to.

Philip: So say that then.

Don't Change That Song Faster Pussycat

Tracii: Sounds good loud.

Philip: It's a nervous song. They're overcompensating. They're going to be good, but are trying too hard. They're out of their depth doing a song like this. It's somewhere between the Knack and AC/DC, but they're a promising band.

Just Like Paradise David Lee Roth

Tracii: Very commercial. It doesn't showcase Steve Vai enough. That's coming from a guitar player's point of view. Dave produced it. I would have preferred Ted Templeman's production — raw. I don't know why he lightened up; he's not a light guy.

Philip: I love him. He's great. This is not the greatest song he's ever written, but it's a summer hit. I agree with Tracii; he's got to get back with Templeman.

Heaven Knows Robert Plant

Tracii: I really like that. He matures

well. I really love Robert Plant. Good song, but overproduced. Sounds like Jimmy Page on guitar.

Philip: He's singing very weird. The song has imaginative phrasing — a bit like the Cars. This is no *Big Log*. I keep waiting for him to rip, but he doesn't. I'm glad he's working and making a comeback because I have a lot of respect for him as a singer.

With You Or Without You Steve Jones

Tracii: It ain't the Sex Pistols. It sounds just like Charlie Sexton. Steve, you've been hanging out with Charlie Sexton too much.

Philip: It's too close for comfort.

Hot Thing Prince

Philip: He's going back to his *Controversy* feel, but tamer. He used to write songs about incest and taboo subjects; now it's "Hot thing, barely 21." He's playing it much safer than he was. It's a nice record.

Tracii: I love Prince. He does what he wants and he does it with his soul. Sounds Beatle-ish. It's good, I

like it. He's a strange one. I'd like to play guitar on one of his records.

Be Still My Beating Heart Sting

Philip: This defeats the objective of a single. A single by its nature should be fun. This is far too serious to be a single. This is music for old people.

Tracii: He's getting old too fast. It's good. It's not a ballad, but it's very light. I don't think he has the right to be this comfortable.

When We Was Fab George Harrison

Tracii: So heavy. This guy will always be hungry. All the instruments are so real; no drum machines, real guitar sounds. It's rock and roll. It's real pop.

Philip: It's really fab. At last, ELO meets the Beatles. Incredible lyrics. It's fun too. He's never lost his sense of humor. He sounds a lot like John Lennon. Paul McCartney would love to write a song like this. □



Phil Lewis (left) and Tracii Guns: "Say what you feel. Say you hate this song."

HURRICANE

Lynn McAfee



Hurricane (left to right): Tony Cavazo, Jay Schellen, Kelly Hansen, Robert Sarzo.

Playing Up A Storm

New Melodic Metal Masters Score Big With *Over The Edge*.

by Rick Evans

Hurricane like to bill themselves as Los Angeles' premier melodic hard rock band. Whaaa? Melodic hard rock? Isn't that a grand conflict in terms? Isn't hard rock supposed to be abrasive, strident and annoying — anything but "melodic"? Well, according to vocalist Kelly Hansen, guitarist Robert Sarzo, bassist Tony Cavazo and drummer Jay Schellen, it's not only possible to play melodic hard rock, but it's possible to play it with enough power and passion to take a band all the way to the top.

Damned if Hurricane might not just ride their special sound right to the apex of the rock world. If critical plaudits — and fan reaction —

has anything to do with it, this good looking foursome may soon emerge as the latest rock sensation from the heavy metal goldmine known as Hollywood. With their debut LP, *Over The Edge*, already scaling the charts, and their first national tour helping to make Hurricane a household name, it seems that these guys aren't just blowing hot air when they say their melodic metal sound is here to stay.

"Sure you can have melodic hard rock," a somewhat defensive Hansen said with a laugh. "There are plenty of bands who play that kind of music, they just don't call themselves 'melodic.' What would you call Dokken or White Lion? If they're not playing melodic hard rock, I don't

know what you'd call it. But we're not comparing Hurricane to those bands. We have a sound and style all our own. We believe that good songs are the most important thing a band can have. Sure it's important to look good on stage and play great, but without a lot of really good songs to rely on, a band ain't going too far."

Judging by such standout tracks as *We Are Strong*, *Messin' With A Hurricane* and *Give Me An Inch*, Hurricane have indeed written and recorded a passle of toe-tapping goodies on *Over The Edge*. But before we get too carried away with the band's songwriting skills, it must be noted that these dudes present their songs

in a rock-solid musical package that can appeal to all kinds of headbangers. So before you Megadeth and Slayer fans out there write these guys off as the next wimp poseurs, give 'em a chance. If you do, you'll find that Hurricane can really rock.

"We didn't get into this business just to meet women or make money," Hansen said. "Now there's certainly nothing wrong with meeting as many women as you can and making tons of money, but all of us came together because we really want to play music. The guys in this band are great musicians first and foremost. If we become successful because of that we'll love it. But we're not the kind of band that's in this just to dress up and play rock stars."

In fact, the band's musical heritage is a noble one, with two of Hurricane's brothers having already left their mark on the metal world. Robert Sarzo's sibling is none other than Rudy, currently the bass beater in Whitesnake. Tony Cavazo's brother is Carlos, the guitarist in Quiet Riot. In fact, the roots of Hurricane can be traced back to the day that Robert and Tony met at a rehearsal for the aforementioned Quiet Riot.

"That actually happened back in 1982," Tony said. "I had been playing with Carlos in a band called Snow when he got the offer to join Quiet Riot. At about the same time Robert wandered to L.A. from New York, where he had been doing a lot of session work. We met at an early Quiet Riot rehearsal, and we realized that we should try and work together. Maybe if we knew then how long and hard we'd have to work to get Hurricane off the ground, we would have just walked away right then, but looking back,

I'm obviously very happy that we did stick together."

Following their meeting, it took Cavazo and Sarzo nearly two years of trial and error before they put together the musicians to form Hurricane. Tony remembers that the pair auditioned hundreds of drummers and vocalists before they discovered Schellen and Hansen in 1984. But from there, the road to success was still to be a long one. When no major label showed any interest in the band's demo tapes, the group hired noted producer Kevin

"We didn't get into this business just to meet women or make money."

Beamish and headed into the recording studio on their own to cut the six-song EP, *Take What You Want*. That EP slowly but surely began selling copies until Enigma Records — the label that also houses Stryper and Poison — noticed that there was quite a buzz going on about Hurricane and moved in to sign the band. From there, needless to say, things got considerably easier for the band.

"What a difference it made having a label like Enigma step in and help us," Hansen said. "We always felt that if we got the chance, and some support, we could do some great things with this band, and the label gave us that

chance. Hopefully, we've paid them back with *Over The Edge*. We think it's a really special record — and evidently the people at the label do too. They've given us a big promotional push and allowed us to record a pretty expensive video which is just popping up on MTV. Believe me, we feel great about the way things are going right now."

Perhaps the key reason that things are going so well for Hurricane at the moment is the diversity of material contained on their LP. From the power of the title track to the lilting charm of *I'm On To You*, *Over The Edge* covers all the hard rock bases. But perhaps the album's most surprising cut is Hurricane's pedal-to-the-metal rendition of the Alice Cooper classic *I'm Eighteen*. It's an admittedly unusual choice for a group where none of the bandmembers are even close to 18, nor are they particularly interested in appealing to Cooper's legion of shock-rock supporters. Hansen, however, had the perfect explanation for the band's reason to record the ditty.

"Hey, it's a great song, and as I said before this is a band that really cares about songs," he said. "*I'm Eighteen* is a song we all loved when we were younger, and it's one that we've played live at times throughout our career. We knew we wanted to have at least one cover tune on the album, so we figured why not go with a classic? We think we did it justice. It's a real anthem, and that's the way we like to think of all the songs we do. So it fit right in with Hurricane philosophy. But we put our stamp on it. Nothing would make us prouder than having a song like that help put Hurricane over the edge." □

Jeffrey Mayer



Hansen & Sarzo in action: "We think we're better on stage than on albums."

Indie REVIEWS

RATING SYSTEM: ***** = excellent **** = very good *** = good ** = fair * = poor

by Andy Secher

Silent Rage Shattered Hearts

The American metal scene continues to crank out bands that look good, sound good and play good — just check out Silent Rage if you don't believe us. While this West Coast quartet owes a heavy musical debt to the likes of Poison and Motley Crue, their hard-charging sound and good looks make them a group that, with any luck, could be big-time bound in the months ahead. Such tracks as *Make It Or Break It* and *Rebel With A Cause* show vocalist Timmy James Riley, bassist E.J. Curico, guitarist Mark Hawkins and drummer Jerry Grant to be a multifaceted musical unit capable of writing strident rockers and tuneful ballads with equal aplomb. Rating: ****

Tyrant Too Late To Pray

Black leather, gleaming chrome and lethal guitar chords are all in ample evidence on Tyrant's latest vinyl offering, *Too Late To Pray*. Unfortunately, most of the music contained on the LP is a mere rehashing of metal themes as old as the form itself. That's certainly not to imply that tracks like *Beyond The Grave*, *Valley Of Death* and *Flames* don't provide the expected degree of sonic overkill. It's just that one can't help avoiding a chronic sense of déjà vu listening to this stuff — we've all heard it before and heard it played better. Rating: **

Fates Warning No Exit

Over the last few years Fates Warning has created a reputation for itself as one of the most ambitious and creative Power Metal bands around. On the group's fourth LP, *No Exit*, that reputation is only enhanced. This is an album of mystery and imagination, a record packed with

solid songs, strong instrumentation and constantly clever lyrics. Vocalist Ray Alder, guitarist Jim Matheos, percussionist Steve Zimmerman, guitarist Frank Aresti and bassist Joe Dibiase have melded together a variety of metal elements to create a powerful and multi-hued metal project. Such tracks as *Silent Cries*, *In A Word*, and their side-long opus *The Ivory Gate Of Dreams* should appeal to fans of both Rush and Megadeth.

Rating: ****

Toxik World Circus

A heavy metal band with a social conscience? It seems hard to believe but Toxik, hailing from the outskirts of New York City, have blended their concerns over the world's problems with a hell-bent metal sound to create a most satisfying LP, *World Circus*. Tracks like *False Prophets*, *Social Overload* and *Pain And Misery* may never win a sweepstakes for the most insightful lyrics of the year, but the power they convey when mixed with the heavy-duty guitar work of Josh Christian make Toxik's artistic attack quite lethal.

Rating: ***

Hallows Eve Monument

The term "thrash metal" has been slagged by all sides in recent days for its apparent inability to grow beyond the stringent bounds the form first set for itself at its birth some five years ago. Whether that critique is justified will not be debated here. Suffice it to say that Atlanta-based thrash monsters Hallows Eve seem intent on reversing the downhill slide the thrash world finds itself taking. Their latest LP, *Monument*, represents a big step forward for this power-mad quartet, presenting some of the wildest, wackiest, and most unpredictable tunes ever placed on vinyl. What can one make of a band that mixes self-penned tracks like *Rot Gut* and *Pain Killer* with a lethal cover of Queen's

glam-bam fave *Sheer Heart Attack*? No, Hallows Eve aren't for everyone — but they are a hell of a band. □

Rating: ****



Fates Warning: One of the most ambitious and creative Power Metal bands around.

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WELCOME HOME

As recorded by King Diamond

KING DIAMOND

Grandma welcome home
You have been gone for far too long
Is this a dream
Are you really back.

Let me help you out of the chair
Grandma

Let me touch you let me feel
ahhh.

Grandma take a look
What do you think of the house
And the silvery moon
We are going to repaint the front door soon.

Let me help you out of the chair
Grandma
Let me touch you let me feel
ahhh.

Wait till you see your room up in the attic
Prepared just like you said
without a bed
You will find your rocking chair

And the tea pot that Missy found.

Let me help you out of the chair
Grandma
There is someone waiting for you now come along.

Missy and Mother they are dying to meet you
How strange she's spoken no word

I wonder Grandma
Are you all right.

Grandma what was it like
To be on that holiday site
Oh it could have been worse
But with "them" by my side in the twilight
"They" sang all the old lullabies
Grandma who are "they"
Never mind you dirty little brat.

Let us go inside
Something's on "their" mind
"They" are still alive
Can you feel "their" eyes
Can you feel "their" eyes
Now that you are stuck with me
You better be my friend.

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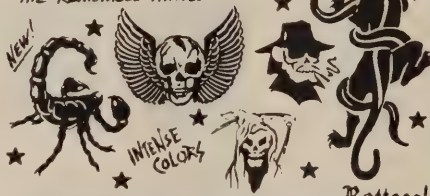
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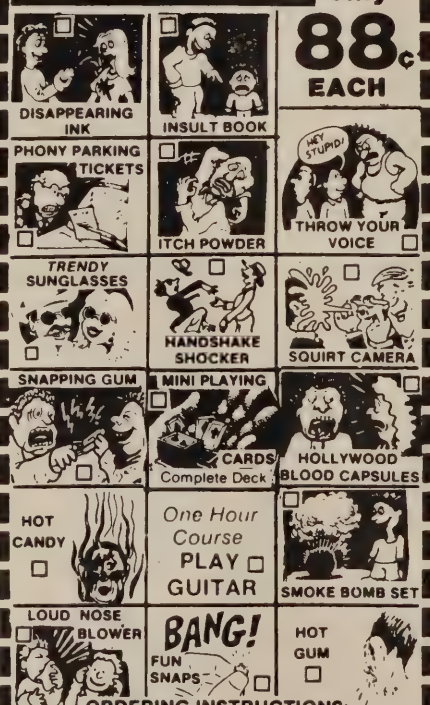


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GET STONED

As recorded by Stone

JANNE JOUTSENNIEMI

*Got a hair cut took a shower
Shaved and sprayed macho
deodorant
Put on your brand new jogging
suit
Which cost your dad a lot
And you feel so fresh.*

*Daddy promised to borrow his
Mercedes Benz
You're ready to show yourself to
your friends
Meet 'em and say hello
Think ain't I a jolly good fellow
Then you see ugly long haired
dirt bags
Which are farting screaming
and smellin' bad
Are they really that childish
They make me feel sick.*

*Tell 'em to leave this modern
place
You're such a big disgrace
Don't you play your music here
What's that noise
Now you'll.*

*Get stoned
Get stoned
Get stoned your ears are
bleeding
And you have become stone
deaf
Get stoned and get again until
the end
Til you're stone dead
So get stoned again.*

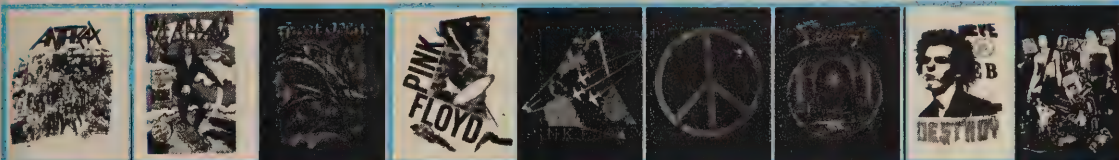
*See your joggin' suit ripping
apart
Under it there is dirty black
jeans
Take another overdose of music
Your hair is growing long and
Your bored mind is getting
crazy.*

*Get stoned
Get stoned
Get stoned your ears are
bleeding
And you have become stone
deaf
Get stoned and get again until
the end
Til you're stone dead
So get stoned again.*

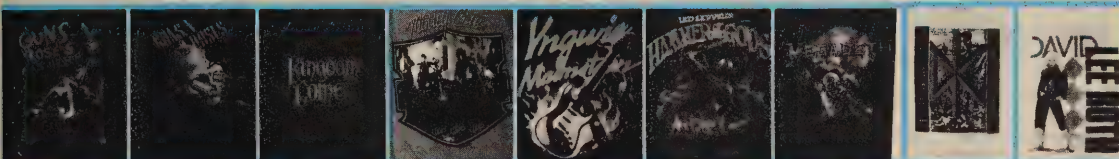
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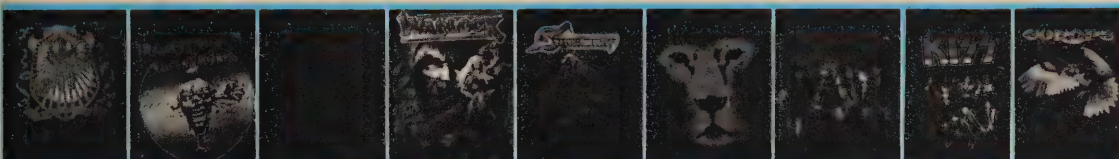
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| 1183 | BON JOVI/SLIPPERY | 1431 | IXS/KICKS | 1582 | MEGADETH/SO FAR SO GOOD | 1825 | POISON/SAY AHH |
| 1057 | BOSTON/3RD STAGE TOUR | 1197 | IRON MAIDEN/AGES HIGH | 1570 | METALLICA/CALCHOLICA | 1351 | RAMONES/PRESIDENTIAL SEAL |
| 1303 | C.O.C. | 1196 | IRON MAIDEN/MUMMY | 1547 | METALLICA/COLLAG | 1642 | RICHARD MARX/GUITAR |
| 1059 | CINDERELLA/SHAKES U.S. | 1201 | IRON MAIDEN/WORK TOUR '87 | 1389 | METALLICA/CRAASH COURSE | 1584 | ROBERT PLANT/NO W'ZEN |
| 1313 | DEAD & COMPANY | 1487 | IRON MAIDEN/20 | 1072 | METALLICA/CRAASH COURSE | 1584 | SID & NANCY/OVE KILLS |
| 1468 | DEF LEPPARD/HYSTERIA | 1101 | JIMI HENDRIX/FLYING EYE T-DYE#2 | 1075 | METALLICA/CMETAL UP YOUR ASS | 1353 | S.O.D. |
| 1839 | DEF LEPPARD/PORTAIT | 1318 | JOE SATRIAN/COSMIC PHOTO | 1569 | METALLICA/CMETALUKA2 | 1288 | SLAYER/DEVIL/REIGN IN BLOOD |
| 1840 | DEF LEPPARD/SCREAMING HEAD | 1634 | JOHNNY ROTTEN/NOBNOXIOUS | 1441 | MISFITS/SKELETONCROSS | 1033 | STAYPUP & B ATTACK |
| 1846 | DOKE/NBATTLESHIP/GROUP | 1202 | JUDAS PRIEST/TURBO | 1496 | M.O. D. | 1086 | TROUBLE/SKULL |
| 1828 | DOKKEN/EN | 1432 | JUNES DIAMOND/PORTAIT | 1828 | MOTLEY CRUE/COLLAG | 1291 | U2/SHOSHUA TREE |
| 1528 | EXOTIC/SONDED | 1486 | KISS/GROUP/CRAZ | 1206 | MOTLEY CRUE/THEATRE OF PAIN | 1514 | WHITE LION/DE |
| 1396 | EXPLOITED/PUNKS NOT DEAD | 1530 | KISS/CREATIONS OF NITE | 1548 | MOTLEY CRUE/UP YOURS | 1082 | WHITESNAKE/'87 TOUR/BALM |
| 1505 | FLOTSMAN & JITSAM | 1814 | LA.GUNS/CROSSED REVOLVERS | 1502 | MOTLEY CRUE/HOLLYWOOD | 1820 | YNGWIE/MALSTEEN/ODYSSEY LP COVER |

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| 1010 | BON JOVI/JUN, WAIST UP | 1060 | METALLICA/GROUP SHOT |
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| 1012 | DEEP PEARL/HYSTERIA | 1080 | M.O.D./DESTRUCTION |
| 1023 | EXPLOITED/PROMTS NOT DEAD | 1067 | MOTLEY CRUE/GIRLS |
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| 1105 | GUNS N' ROSES/WENCH LP | 1065 | MOTLEY CRUE/THEATRE OF PAIN |
| 1032 | IRON MAIDEN/FAITHS HIGH | 1073 | OZZY OSBOURNE/FLAMINGO SIN |
| 1035 | IRON MAIDEN/HELL ON WHEELS DEATH | 1074 | PINK FLOYD/DARK SIDE |
| 1035 | IRON MAIDEN/TROOPER | 1077 | POISON/GROUP SHOT |
| 1033 | IRON MAIDEN/POWERSLAVE | 1093 | RANDY RHOADS/TRIBUTE |
| 1108 | KING DIAMOND/FATAL PORTRAIT | 1097 | SAX PIOTLS/SID VICIOUS |
| 1049 | KISS/DESTROYER | 1079 | SLAYER/REIGN IN BLOOD |
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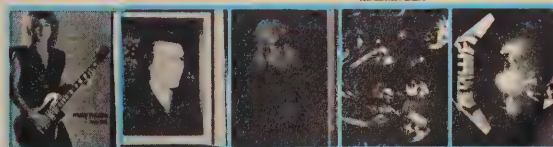
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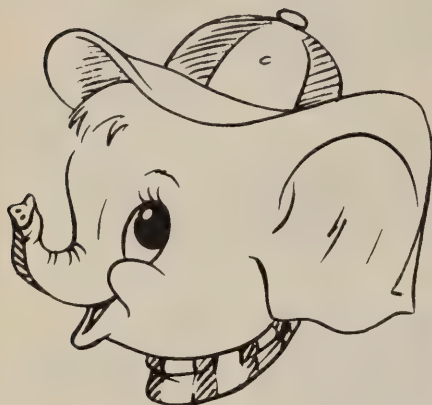


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REAL DELUSION
As recorded by Stone

JANNE JOUTSENNIEMI
ROOPE LATVALA

*Hello, hello boy it's time to go to bed
To have a little dream
Hello yellow face don't close your eyes
Maybe they won't open again.*

*I'm just a little boy but I can destroy
I've got things going on
Got bad nerves I'm 'bout to explode
So leave me be.*

*'Cos I am the little boy
My blood runs hot in my veins
If you want action call my name.*

*I can make your looks very funny
Change your usual shape
I will get in every cell of yours
Make sure you feel well.*

*Do you have a weird feeling like
Something would rip your eyes out
Do you feel the black rain of death
Sowing seeds of horror.*

*I am the little boy
My blood runs hot in my veins
If you want action call my name
Your blood runs cold to the ground
No sign of you is to be found.*

*Hello, hello boy it's time to wake up
Did you have a nightmare
Or did you, you sleep at all
Was it all
Real delusion.*

*'Cos I am the little boy
Yes I'm the little boy
The little boy.*

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STAND IN LINE

As recorded by Impellitteri

GRAHAM BONNET

Standing like a statue
Waiting for the train
In front of the cigarette vendor
Slicking back his hair looking
at the machine
Reflecting like a mirror
Pulling up his collar to avoid the
breeze
Of the oncoming bullet
Taking inventory of the things
he needs
He's checking out his wallet.

Standing before our eyes
Straight and tall
Here comes your hero
Stand in line
Straight as an arrow
Stand in line.

This mother's son as perfect as
his pompadour
A Spanish-American lover
Heading from the east into west
L.A.

He has to dance La Bamba
So sophisticated is the French
cologne
He borrowed from his father
Just another pistol waiting for
someone
To come and pull the trigger.

So let this bullet fly
Through the air
Here comes your hero
Stand in line
Straight as an arrow
Stand in line
That perfect stranger
Stand in line
If you deserve him
Stand in line.
(Repeat chorus)

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Music/Relativity Inc.

HUSH

As recorded by Deep Purple

JOE SOUTH

Na na na na na
Na na na na na.

There's a certain little girl that's
on my mind
Great gosh a-mighty she looks
so fine
She's the best girl that I've ever
had
But sometimes she sure makes
me feel so bad.

Na na na na na
Na na na na na
Hush, hush
I thought I heard her callin' my
name now
Hush, hush
She broke my heart but I love
her just the same now
Hush, hush
I thought I heard her callin' my
name now
Hush, hush
I need her lovin' and I'm not
ashamed now
Hush, hush
Early in the mornin'
Hush, hush
Late in the midnight
Hush, hush
I want it and I need it now
Hush, hush

Got to, got to have it.

She's got love that's like
quicksand
And all it took was a touch of
her hand
It blew my mind and I'm in so
deep
I can't eat oh and I can't sleep.

Na na na na na
Na na na na
Hush, hush
I thought I heard her callin' my
name now
Hush, hush
She broke my heart but I love
her just the same now
hush, hush
I thought I heard her callin' my
name now
hush, hush
I need her lovin' and I'm not
ashamed now
Hush, hush
Early in the mornin'
Hush, hush
Late in the evenin'
Hush, hush
I want it and I need it now
Hush, hush
Got to, got to have it
Hush, hush
Got to, got to have it
Hush, hush.

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L6

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SMILEY RM10

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SEX PISTOLS

ROCKS ER9

EXCITED TR12

POISON ER12

Dead Rock ER13

SKINHEAD ENGLAND ER14

Eat Shit & Die Mother Fucker AT8

TR5

AT10

ER5

ER6

ER7

RM6

CORROSION

D.R.I.

TR6

OF CONFORMITY AT14

ER10

AT7

ER11

ER8

ER12

ER13

ER14

ER9

TR12

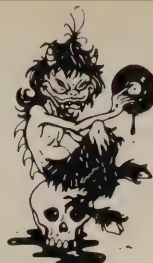
TS9

AT8



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NEVERMORE

As recorded by Hellion

**ANN BOLEYN
ALAN BARLAM**

*You call at 3 a.m. to say you've
changed
Some things I just cannot
believe
You're playing children's games
no one can win
Just chalk it up to history
Your love is just an act not like
before
That's why I'm saying
nevermore.*

*You wear the latest clothes
You think you're hot
But underneath it's just a joke
Girls follow you around
You've got the lines
They trade affection for your
coke
Your love is just an act not like
before
That's why I'm saying
nevermore
I'll tell you one more time
Don't come to my door
That's why I'm saying
nevermore.*

*I've got something you want
something that you need
This time your balls are in my
court
Look at the spider's web
Don't you come too close
I'm warning you my temper's
short
Your love is just an act not like
before
That's why I'm saying
nevermore
I tell you one more time
Don't come thru the door
That's 'cuz I'm saying
nevermore.*

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IN MY DARKEST HOUR

As recorded by Megadeth

DAVE MUSTAINE
DAVE ELLEFSON

*In my hour of need
Ha you're not there
And though I reached out for
you
Wouldn't lend a hand.*

*Through the darkest hour
Grace did not shine on me
It feels so cold very cold
No one cares for me.*

*Did you ever think I get lonely
Did you ever think that I needed
love
Did you ever think to stop
thinking
You're the only one that I'm
thinking of.*

*You'll never know how hard I
tried
To find my space and satisfy
you too
Things will be better
When I'm dead and gone
Don't try to understand
knowing you I'm probably
wrong.*

*But oh how I lived my life for
you
Still you'd turn away
Now as I die for you
My flesh still crawls as I
breathe your name
All these years I thought I was
wrong
Now I know it was you
Raise your head raise your face
your eyes
Tell me who you think you are
Who.*

*I walk, I walk alone into the
promised land
There's a better place for me*

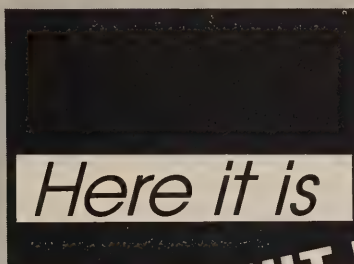
*But it's far, far away
Everlasting life for me in a
perfect world
But I gotta die first
Please God send me on my way.*

*Time has a way of taking time
Loneliness is not only felt by
fools
Alone I call to ease the pain
Yearning to be held by you
Alone so alone I'm lost
Consumed by the pain
The pain, the pain, the pain
Won't you hold me again*

*You just laughed ha ha
Bitch my whole life is work
Built on the past
But the time has come
When all things shall pass
This good thing passed away.*

In my darkest hour.

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As recorded by Britny Fox

D. DAVIDSON

A school bell rings off the day
Brings in a stray
A few girls at play cut school
Pink slips are fine for a good
time
There's boys on their mind
A bad girl smoking in school
Breaking the rules acting real
cool
Talkin' 'bout all the rock boys
Backseat joys with some boy's
toy.

At the girlschool
'Cause my baby broke all the
rules.

Saddle shoes uniforms blue
Love all the girls in the
girlschoool
Traffic jam in the hallway
Ooh I'm gonna stay this makes
my day
Well here they come girls from
the school
Breakin' the rules hot on the
loose
My girl left right from school
Came over to my house ooh.

At the girlschool
'Cause my baby broke all the
rules.

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LONG WAY TO LOVE

As recorded by Britny Fox

D. DAVIDSON

I see the love deep in your eyes
You let the love grow in my
mind.

In the morning sun I see your
face
I can feel the love and your
embrace.

You fell in love right from the
start
It has to last from falling apart.

In the morning sun I see your
face
I can feel the love and your
embrace.

Long way, long way to love
Long way, long way to love.

Your fire's kept warm in my
heart
You feed the flame from going
out.

In the morning sun I see your
face
I can feel the love and your
embrace.

Long way, long way to love
Long way, long way to love.

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ALWAYS THERE FOR YOU

As recorded by Stryper

MICHAEL SWEET

Love can be so cold
And loneliness gets old
More than words or broken
promises
I want to show you what true
love is.

I'm always there for you
I'll always stand by you
When the world has closed the
door
And you can't go on anymore
I'm always there for you.

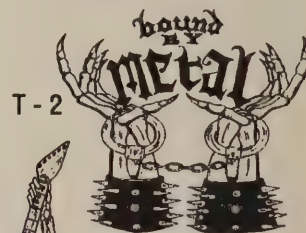
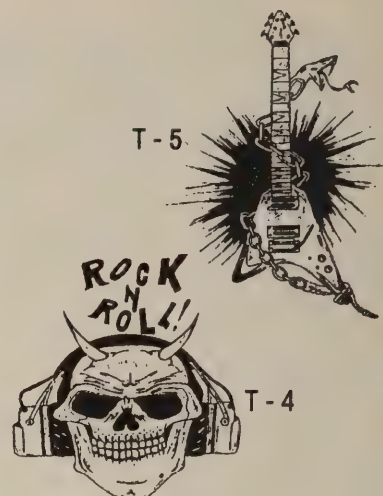
You've been hurt before
And you don't want anymore
There's a better way for you
Believe in me I'll see you
through.

I'm always there for you
I'll always stand by you
When the world has closed the
door
And you can't go on anymore
I'm always there for you.

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BREAKING THE SILENCE

As recorded by Queensryche

**CHRIS DEGARMO
GEOFF TATE**

*They told me to run
But just how far can I go
Wearing the black mask of fear
The hate in my eyes always
gives me away
The tension building slowly
Now I've lost everything I had in
you
Nothing we shared means a
thing without you close to me
I can't live without you.*

*Breaking the silence of the night
Can't you hear me screaming
Look for your face in the neon
light
You never answer me.*

*There's no direction to my stare
No more flame burning in my
heart anymore
Quiet I keep it to myself until the
sun sets slowly
Hear your voice in the evening
rain calling
Nothing will keep us apart no
more lies and fear
There's no end to our story.*

*I could make all the wrong seem
right
If you were by my side
I'd gather all the tears you cried
And hide them deep
underground
Can't look back it's just a waste
of time
Can't erase this hate from my
eyes.*

*Breaking the silence of the night
Through the streets I'm
screaming
Looking for you in the neon
light
Why don't you answer me.*

*Breaking the silence with my
cries
Can't you hear me screaming
We could make all this wrong
seem right
But you never answer me.*

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As recorded by Kiss

PAUL STANLEY
DIANE WARREN

*Everyone's thinkin' they're so
hot tonight
But there's a fire in your eyes
Everyone wants you girl but I
want you more
Than any other guy
You got what I want I got what
you need
Fire below
So if you know it show it don't
let me go whoa.*

*Turn on the night
I can't wait
Can't wait any longer
Turn on the night yeah
I wanna feel this feeling get
stronger.*

*Take me in your arms I'll take
you into my heart
Let's bring this love to life
Come on baby put your finger
on the switch
Let's make some sparks ignite
Show me what you want show
me what you need
Fire below
Come on and take me shake me
don't let me go whoa.*

*Turn on the night
I can't wait
Can't wait any longer
Turn on the night yeah
I wanna feel this feeling get
stronger.
(Repeat)*

*You got what I want I got what
you need
Fire below
So if you know it show it don't
let me go whoa.*

*Turn on the night
I can't wait
Can't wait any longer
Turn on the night yeah
I wanna feel this feeling get
stronger.
(Repeat)*

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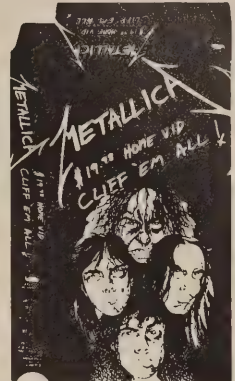
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As recorded by Flotsam & Jetsam

MICHAEL GILBERT
JASON NEWSTED
KELLY SMITH
ERIC AK KNUTSON
ED CARLSON

*Far to east ruled the Samurai
Mystic warrior class
Honorable brave dark
armoured man
Donning hideous mask
700 years reigning Japan
Master of attack
Dominators of the Isle of
Dragons
Fearsome military caste.*

*In battle no prisoners for the
enemy*

*Noble self sacrifice crooked
crowns
Sentenced to die pay the bloody
price
Sacred rites held close by the
fighters
No place for disgrace
Taught to stand with dignity
While staring in death's face.*

*Honor even in death
Soldiers glorified
The dagger plunges deep
Slashes side to side
Honor even in death
Disgrace is defied
The end they never fear
Give their life before their pride.*

*Gracefully with a steady hand
He takes the dagger that lays
before him
Collects his thoughts for the last
time
And plunges the dirk from left
to right*

*No sign of pain in his face
With a final cut withdraws the
blade
Loyal companion by his side
Lifts the sword to help him die
Lighting flash one swift blow
Honor is done warriors head
rolls.*

*In a man's glory his spirit is
stored
His vary being inside
Dignity respected
Courage is shown by this ritual
suicide
No room for dishonor in Hari
Kari's dagger
Gashing side to side
Under the rising sun
The core is exposed to reveal
new life.
(Repeat chorus)*

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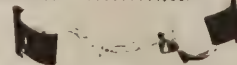
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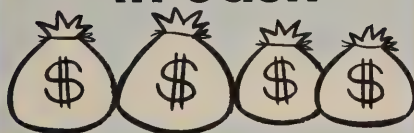
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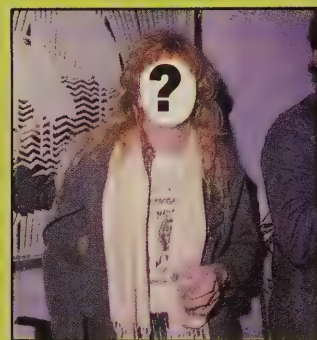
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FOOL EVERYONE!

YOU CAN RUN BUT YOU CAN'T HIDE

As recorded by Armored Saint

ARMORED SAINT

*You can run but you can't hide
(You can't hide)
You can run
(You can run)
But you can't hide.*

*Life's great gates
Aren't open
Frustration builds high
About to see our worlds collide
You can run but you can't hide.*

*No more freedom reigns out
What was yours is now mine
About to see our worlds collide
See my eyes open wide
You can run but you can't hide.*

*You can
(You can run)
But you can't hide
(You can't hide)
You can run
(You can run)
But you can't hide.*

*I'm not a man of mercy
I don't care about your pride
Don't even put up a fight
You can run but you can't hide.*

*You can
(You can run)
But you can't hide
(You can't hide)
You can run
(You can run)
But you can't hide.*

*I'm not a man of mercy
I don't care about your pride
Open wide
You can run but you can't hide.*

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- 1032 ☐ Pink Floyd
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- 1064 ☐ Anthrax
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- 1005 ☐ Bon Jovi
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- 1008 ☐ Cinderella
- 1049 ☐ Def Leppard
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- 1099 ☐ Faster Pussycat
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- 1017 ☐ Iron Maiden
- 1112 ☐ Warlock
- 1020 ☐ Led Zeppelin
- 1024 ☐ Megadeth
- 1026 ☐ Metallica
- 1031 ☐ Motley Crue
- 1044 ☐ Motorhead
- 1032 ☐ Pink Floyd
- 1034 ☐ Poison
- 1035 ☐ Randy Rhodes
- 1038 ☐ Slayer
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- 1055 ☐ Dead Kennedys
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- 1104 ☐ Led Zeppelin
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- 1010 ☐ Kiss
- 1013 ☐ Led Zeppelin
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- 2263 ☐ Dokken - Live
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- 1123 ☐ Ozzy Osbourne - Randy Tribute
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- 2406 ☐ Kiss - Makeup/Group Shot
- 0423 ☐ Kiss - Old/Makeup
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- 3122 ☐ Poison - Group
- 0272 ☐ Queensryche - Posed Shot
- 0235 ☐ Ratt - Cellar
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- 1001 ☐ Led Zeppelin
- 1002 ☐ Metallica
- 1003 ☐ Motley Crue

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- 1015 ☐ Kiss
- 1017 ☐ Led Zeppelin
- 1019 ☐ Megadeth
- 1021 ☐ Metallica
- 1022 ☐ Motley Crue
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- 1064 ☐ Heart
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- 1100 ☐ Motley Crue
- 1101 ☐ Ozzy Osbourne
- 1112 ☐ Pink Floyd
- 1300 ☐ Poison
- 1214 ☐ Queensryche
- 1146 ☐ Sex Pistols
- 1197 ☐ David Lee Roth
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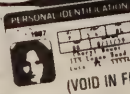
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INSTRUMENTALLY speaking

by Michael Shore

Anyone who's been reading this column a while knows we feature Ibanez guitars frequently. Why? Not because Ibanez has paid us off. It's because there is a pay-off from Ibanez for *you*, the **Hit Parader** reader — a guitar-freak on a budget, who seeks a hot-looking, hot-

sounding, and *affordable* guitar. Ibanez has been answering your needs for some time, and with style — *and* without sacrificing quality in the bargain. The two latest additions to their very popular Roadstar series provide a couple more good examples.

The RG560 and RG550 are new additions to the Ibanez Roadstar Deluxe line, the middle-class, so to speak, of the

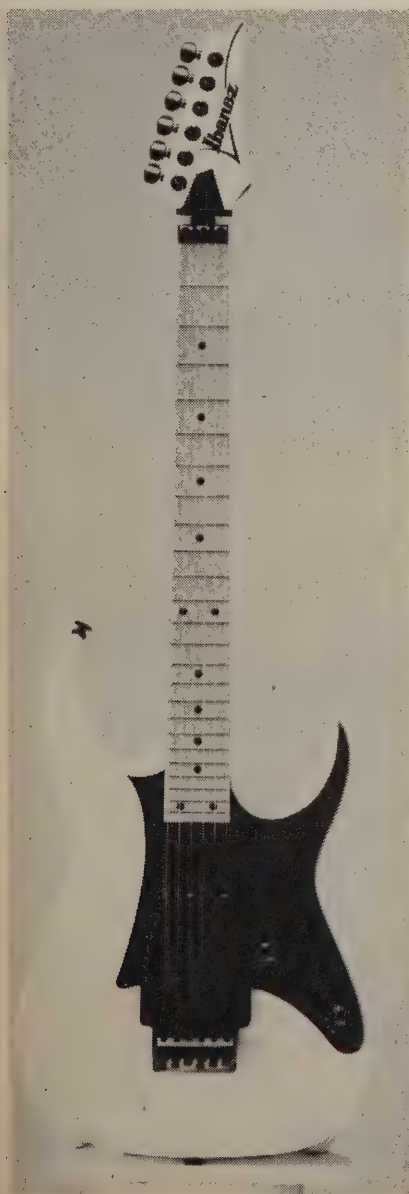
Roadstar series — above the budget-priced Standards, and below the top-of-the-line Professionals. Both guitars have sleek double-cutaway Strat-styled bodies made of contoured basswood, an unusually good wood for electric guitar bodies because it's not too heavy and therefore not uncomfortable to wear for extended sets — yet its natural density is perfect for providing sustain and tone-enhancing resonance.

Both new Roadstars also have angled bolt-on neck joints and one-piece maple necks with rosewood fingerboards (a maple fingerboard in any color is optional on the 550) with 24 frets. They also feature single volume and tone control knobs, 5-way blade-style pickup selectors, and recessed Ibanez Edge fine-tuning tremolo bridges with block lock, stud lock and Top Lok III locking nut-clamp.

So they're pretty similar, right? Right — except for their pickups. Both come with three, but there the similarity ends. The 560 has the pickup array that's become the standard in the 1980's — two single-coils in the neck and middle, and a double-coil humbucker back at the bridge. The RG550, however, has humbuckers at the neck and bridge, and one single-coil in the middle. This simply means the guitar has a different sound whenever the neck humbucker is engaged — the difference mainly being a fatter, sweeter rhythm sound, more like a Gibson Les Paul, say, than a Fender Stratocaster. Here's how: single-coil pickups have a thinner, sharper sound that features high frequencies more; the two coils of a humbucker literally double the sound, capturing a wider range of frequencies centered more on the mid-range, making for a thicker, fuller sound, more sweet than sharp.

At the same time, when a pickup is at the neck it picks up a lower range of tones; at the bridge it picks up more highs, which is why the bridge pickup is used for leads. A single-coil pickup at the neck makes for a balancing-act trade-off of sorts; the high-end sound of the single-coil counteracting the naturally lower tones picked up at the neck. Which kind of pickup you prefer in the neck or any position is, of course, up to you.

The point here is that Ibanez has once again crafted guitars that look great, sound great, play great, and don't cost an arm and a leg. For more info, write Ibanez, 1726 Winchester Road, Bensalem, PA 19120. □



RG550



RG560



PEAVEY BASS AMPS

Peavey introduces two new bass guitar amplifiers, the TNT 150 and the TKO 75. Both are compact, or single-unit, amps — a *la* guitar combo amps that put the head and speaker cabinets into one package. Both the 150-watt TNT 150 and the 75-watt TKO 75 use a new high-tech "DDT" power amp system, to provide high power with less weight and bulk — thus the compact design. Both amps also use a new "shelving type" EQ system, combining rotary knob shelving controls for extreme high and low tones with graphic-EQ sliders (9 on the TNT 150, 7 on the TKO 75) for precise incremental control over a wide range of middle frequencies.

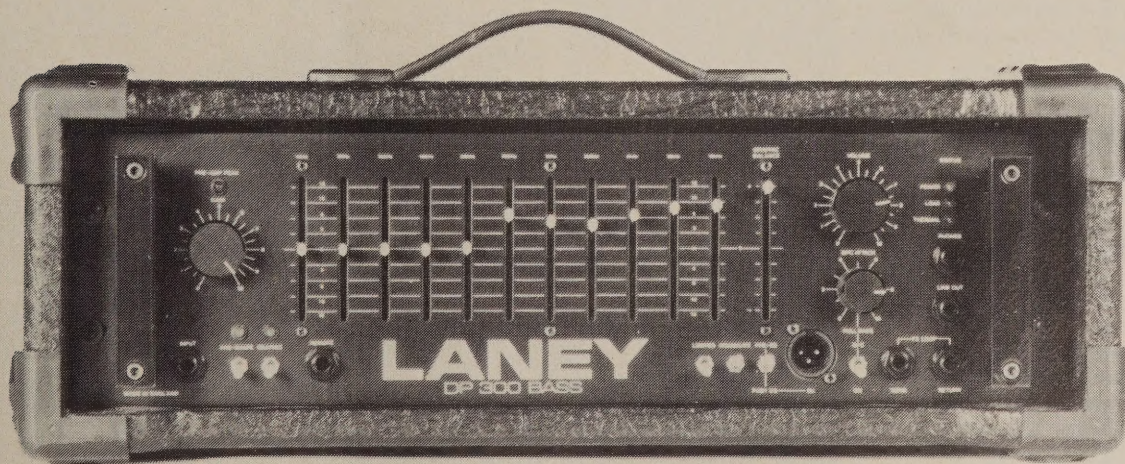
Peavey claims this novel system is far better than either rotary knobs or graphic sliders alone. And both amps feature variable negative feedback preamps, for maximum dynamic range with minimum noise, while optimizing input impedance. The TNT 150 also features its own built-in Biamp companded chorus with independent depth and rate controls plus a variable electronic crossover that governs the high-pass filter's involvement in the internal chorus and/or external effects units. Both units also have external patching capabilities, so they can be used as "brains" for other bass systems. For more info write Peavey Electronics Corp., 711 A Street, Meridian, MS 39301.



DEAN MARKLEY BLUE STEEL STRINGS

Dean Markley's new "Blue Steel" bass guitar strings bring science-fiction to the world of bass strings. Dig this: Dean Markley uses a "proprietary cryogenic process" called Cryo-Tech on these strings: they reduce the string to a temperature of -360 degrees Fahrenheit, hold it there for a precise amount of time, then slowly bring it back to normal temperature. This realigns the metal properties in the string and gives it a tighter configuration, livelier response, and a lighter touch.

Dean Markley also says this technique means better articulation of low frequencies, a crisper and fuller sound overall, and far more extended string life. No matter what, the unique new manufacturing technique of Markley's "Blue Steel" strings brings new meaning to the word "cool." "Blue Steel" strings come in extra light, light, medium light, and medium gauges. For more info write Dean Markley Inc., 3350 Scott Blvd., #45, Santa Clara, CA 95054.



LANEY BASS AMP HEAD

Laney's new DP300 bass amp head delivers a big 300 watts of MOSFET-circuit power into a 4 ohm load, and can be rack-mounted into a standard 19-inch rack or retained in its vinyl-covered road case. Other standard features include extensive circuit protection with both load-sensor protect and thermal-protect circuitry; on-board foot-switchable noise reduction; two-speed noiseless fan; effects loop; foot-switchable EQ; direct injection; and headphone output.

The "DP" in the DP300 stands for Laney's "Dynamic Power" circuitry, which provides a round, punchy tone that's always warm and articulate, and is especially good for those bassists who perform straight through the amp into the mixing console, since the DP circuits duplicate the push-pull relationship between an amp and its speaker. The DP300 lists for \$1,399. For more info write Laney, 230 Lexington Drive, Buffalo Grove, IL 60089.

STAR TALK

Metal's Biggest Stars Reveal Their Secrets.

by **Adrianne Stone**

Each month, *Star Talk* brings you personal stories from some of your favorite rock stars. Do you lose sleep at night wondering how Nikki Sixx maintains his muscular physique? Do you daydream about what Jon Bon Jovi misses most when he's on the road? Do you spend hours pondering what sport David Coverdale indulges in during his spare time? You might be spending too much time with your headphones blasting at "10"... or you might have a very valid reason for asking *Star Talk* for help.

Here's your chance to ask your favorite metal mashers those mindboggling questions. *Star Talk* will hunt down your favorite rockers (to the ends of the earth... or at least to Brooklyn!) to answer you. Just send your questions to: **STAR TALK**, c/o Hit Parader Magazine, Charlton Building, Derby, CT 06418.

This month's question: My parents think heavy metal is nothing but a bunch of guys on drugs and they say if I ever become one, they'll disown me. How do your parents feel about your careers? (Julie Jason, Newmarket, NH)

KING DIAMOND: "I had absolutely the best relationship you could ever have with my parents. I had the same relationship with my brother. We've been so close, always. When I started listening to hard rock, I bought my first tape recorder and my dad actually made speakers for me so I could listen in real stereo instead of listening through a tiny recorder. So they've been supportive all the way in whatever I've done. They've always trusted me. I've never let them down or gave them any reason not to trust me, so I had pretty free reign to do whatever I liked. I never was forced to do anything. But then, I grew up in Denmark, which is very different than the U.S. It's a very, very free country. You're not being influenced very much by things. People don't tend to be offended because you look a certain way. They're used to it."

DAVE BRYAN (Bon Jovi): "When I was just playing the clubs, I still lived with my parents. I used to get five bucks off my dad when I needed it. My father is a good businessman and he always supported me, which is a big thing, you

know? You need the support. My parents have always supported me. My father was a musician. If he wasn't, it would have been a lot tougher for me. I mean, he gave me a chance. Just because you have a new instrument in front of you, it doesn't mean that it's gonna make magic itself. It was up to me to make sure that I worked hard."

DON DOKKEN: "I was always considered the black sheep of my family. My mother always wanted to know when I'd get a real job and put down the rock and roll. My family figured I'd be some jaded nightclub performer when I got older. Now that I'm successful, my mom's really happy for me."

AXL ROSE (Guns N' Roses): "When I first came

out to L.A. from Indiana, my parents would say, 'Come back home and go to college and we'll pay for it' but I would tell them, 'No, I have to do *this* now.' It was really important to me to get a band together and we were lucky to have it all happen so fast."

ROB HALFORD (Judas Priest): "My parents have always been extremely supportive of whatever I've chosen to do. They know so much more than I do, you know? Because they're about 38 years ahead of me. They might not do what I do, but I think the whole experience of living and getting as much out of life no matter what your position, no matter how bad it may or may not be, whether you're a beggar or a king, it's up to you to get as much out of life as you can." □

Tami Langan/LGI



Don Dokken: "I was always considered the black sheep of my family."

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